

STAR WARS™

A NEW HOPE

THE 40TH ANNIVERSARY



MARVEL

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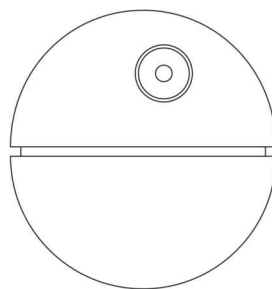
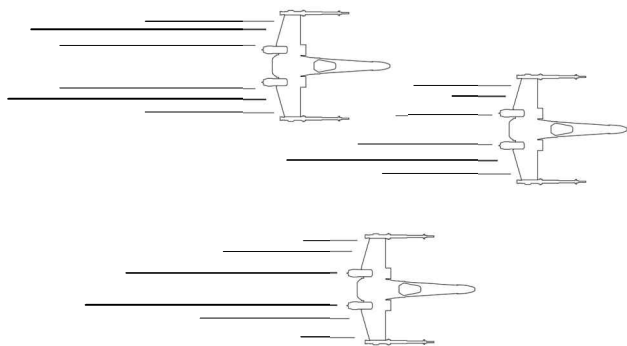
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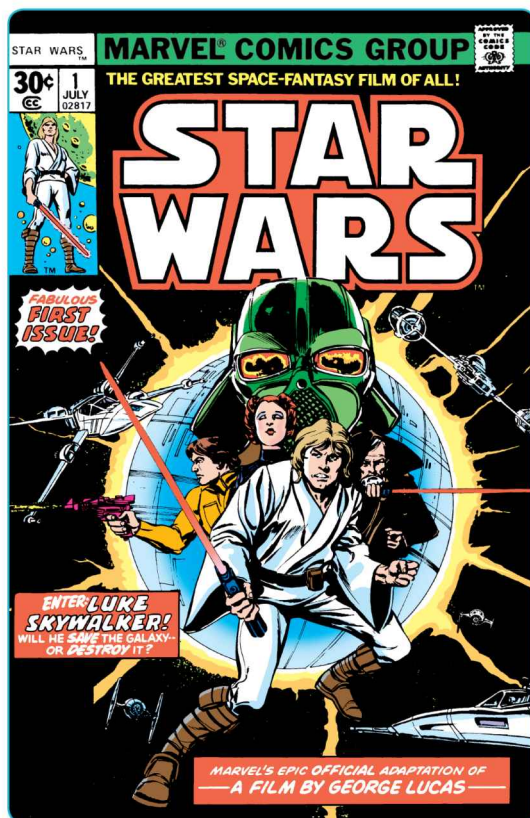
Star Wars and Marvel

It's an association that goes right back to the beginning—all the way to the summer of 1977, when a certain movie changed the world...and an eye-catching comic book leapt off the racks. "Enter: Luke Skywalker!" the bold cover proclaimed. "Will he **save** the galaxy -- or **destroy** it?"

Four decades on, the Marvel/*Star Wars* connection is stronger than ever. So what better way to honor the 40th anniversary of *Star Wars*: Episode IV *A New Hope* than through the unique art form of the comic-book cover? Over the pages that follow, 48 variant covers from Marvel's *Star Wars* titles—drawn by some of the industry's most talented artists—tell the story of *A New Hope*, scene by iconic scene. An accompanying narrative guides you through the film's events, while sketches and work-in-progress artwork demonstrate how each illustrator approached the task of reinterpreting a famous motion-picture sequence in a single image. A bonus cover gallery and other additional content further celebrate the relationship of Marvel and *Star Wars*, past and present.

You probably know what happens—but you've never seen it unfold like this. And if you're one of the few still wondering exactly what Luke Skywalker has in store for the galaxy, well, you're in for a treat.

May the Force be with you—and Make Yours Marvel!

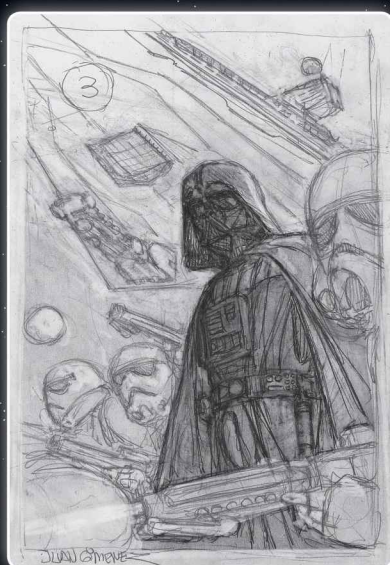
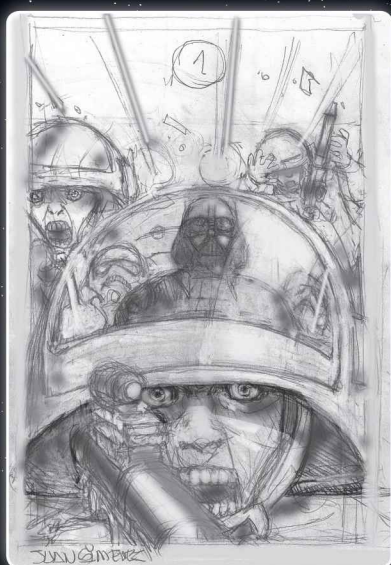


STAR WARS (1977) #1 COVER BY HOWARD CHAYKIN & TOM PALMER

A long time ago in a galaxy far,
far away....

IT IS A PERIOD OF CIVIL WAR...

Rebel spaceships, striking from a hidden base, have won their first victory against the evil Galactic Empire. During the battle, Rebel spies managed to steal secret plans to the Empire's ultimate weapon, the Death Star—an armored space station with enough power to destroy an entire planet. Pursued by the Empire's sinister agents, Princess Leia races home aboard her starship, custodian of the stolen plans that can save her people and restore freedom to the galaxy...





GIMENEZ

“WE’RE DOOMED. THERE’LL BE NO ESCAPE FOR THE PRINCESS THIS TIME.” — C-3PO

Captured by an Imperial Star Destroyer, Princess Leia’s vessel is boarded by the Empire’s ruthless enforcer, Darth Vader, and his squadron of stormtroopers. Panicked protocol droid C-3PO seeks to avoid enemy fire, but loses track of his friend, R2-D2. C-3PO catches up to R2-D2 just as Leia seizes the opportunity to hide the plans in the unassuming-looking astromech droid. Can anyone out there in the galaxy help her in her plight?





“I’M GOING TO REGRET THIS.”

— C-3PO

While Vader and his stormtroopers scour the ship for the Death Star plans, C-3PO reluctantly agrees to follow R2-D2 into an escape pod. They blast off together on what R2-D2 claims is a “secret mission”—and all hope now lies with them.

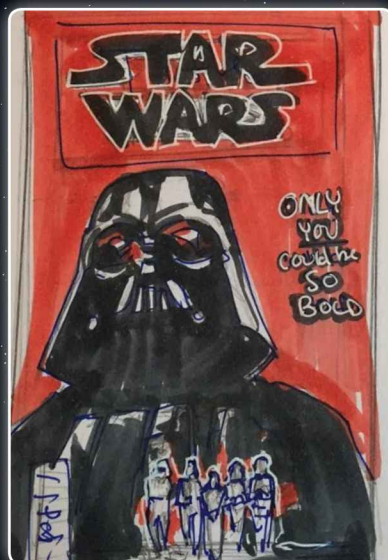
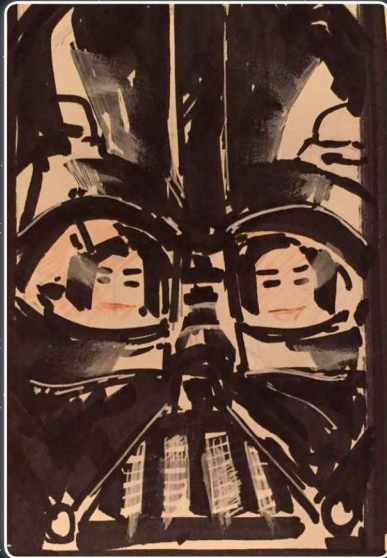




“DARTH VADER, ONLY YOU COULD BE SO BOLD.”

— PRINCESS LEIA

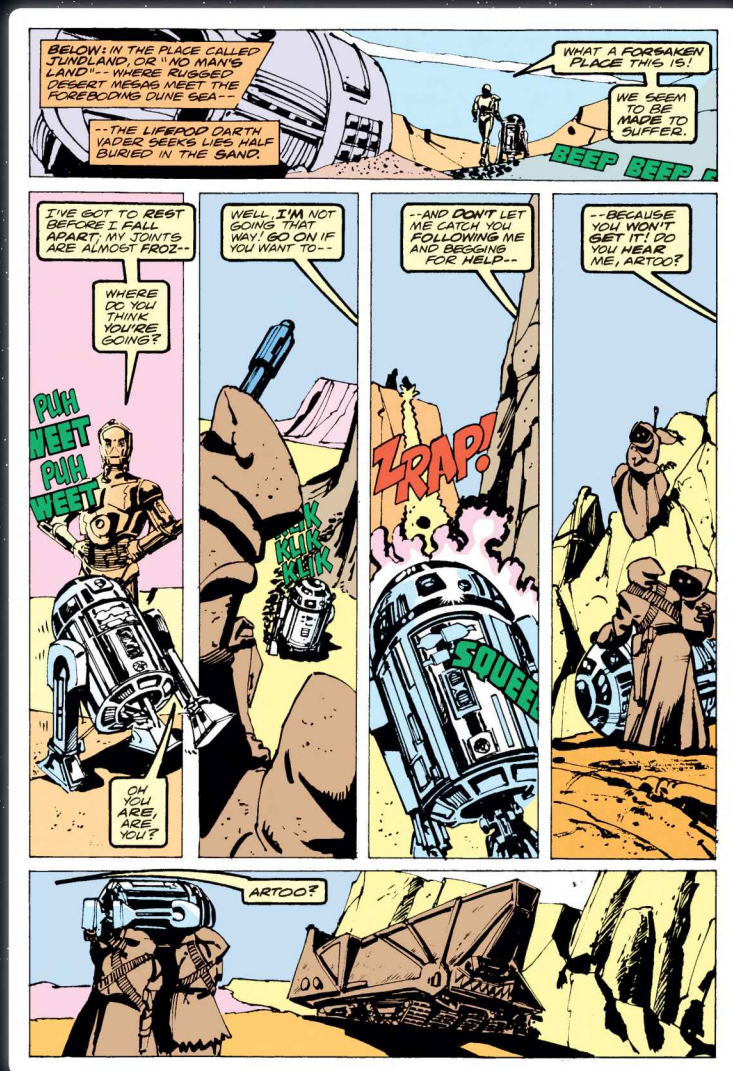
Captured by stormtroopers, Leia is brought before Vader and interrogated. While he demands to know the location of the stolen plans, she insists she is merely a member of the Imperial Senate on a diplomatic mission to Alderaan. He accuses her of being part of the Rebel Alliance and a traitor, and orders his men to take her away. The only possible answer is that the plans were hidden on the escape pod last seen hurtling toward the desert planet Tatooine.





“WE SEEM TO BE MADE TO SUFFER— IT’S OUR LOT IN LIFE.” — C-3PO

As they wander through the desert, C-3PO loses patience with “near-sighted scrap-pile” R2-D2 and his so-called mission. The bickering droids go their separate ways, yet both fall victim to the scavenger race of Jawas. They are reunited as captives aboard the Jawas’ droid-filled sandcrawler, and together they face an uncertain fate: Will they be broken up for parts or, even worse, melted down as scrap?

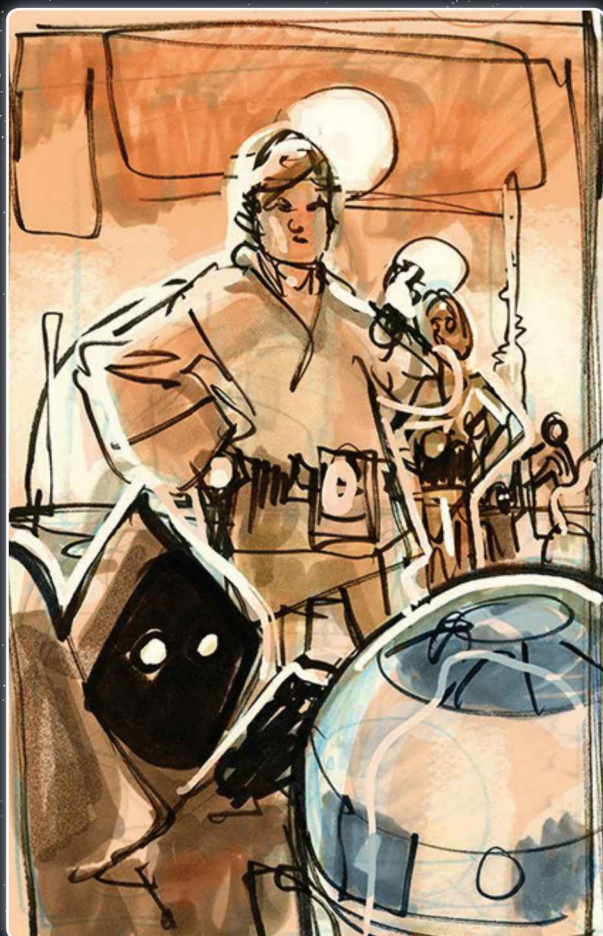


JAWAS SEIZE R2-D2 IN STAR WARS (1977) #1 • ART BY: HOWARD CHAYKIN & MARIE SEVERIN



**“THAT R2 UNIT IS IN PRIME CONDITION—
A REAL BARGAIN.” — C-3PO**

The profit-hungry Jawas bring their wares to the home of moisture farmer Owen Lars, who is in the market for a good droid or two. C-3PO offers assurances that there's more to him than protocol and etiquette, convincing Owen he will have no problem understanding the binary language of moisture evaporators. The farmer tells his nephew, Luke Skywalker, to clean up C-3PO and his chosen astromech, R5-D4—but when it malfunctions, C-3PO persuades Luke that R2-D2 is a first-class alternative.

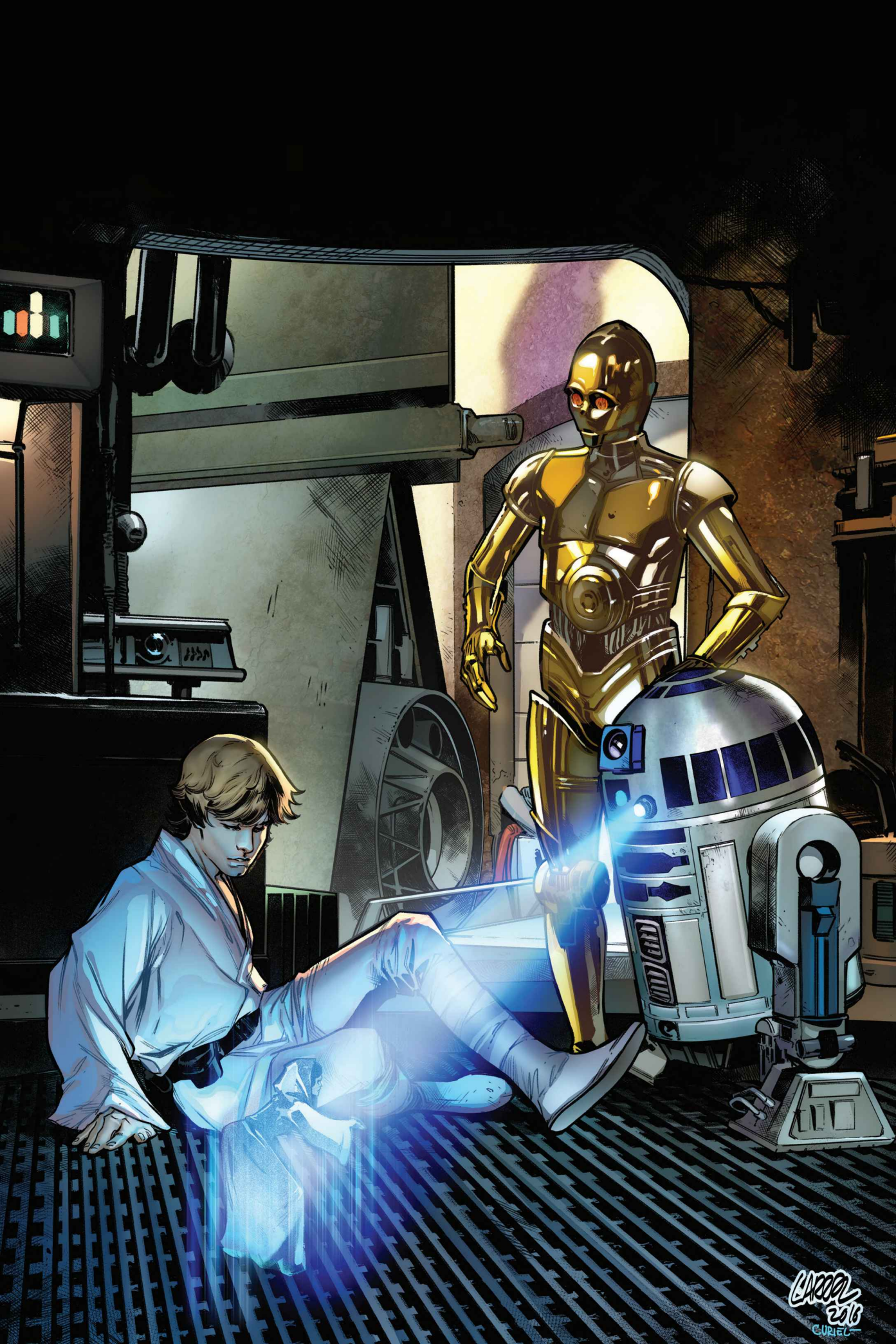




“HELP ME, OBI-WAN KENOBI— YOU’RE MY ONLY HOPE.” — PRINCESS LEIA

As Luke voices his frustrations at being trapped on a “rock” of a planet, he is fascinated to hear of C-3PO’s involvement in the Rebellion. And while cleaning R2-D2, the young farmboy makes an incredible discovery: a fragment of a holographic recording left by a beautiful woman. R2-D2 seeks to pass it off as a malfunction to be ignored. Pressed by C-3PO, he reveals it is a private message for an Obi-Wan Kenobi. Could it be, Luke wonders, that Obi-Wan has some connection to the strange old hermit Ben Kenobi?





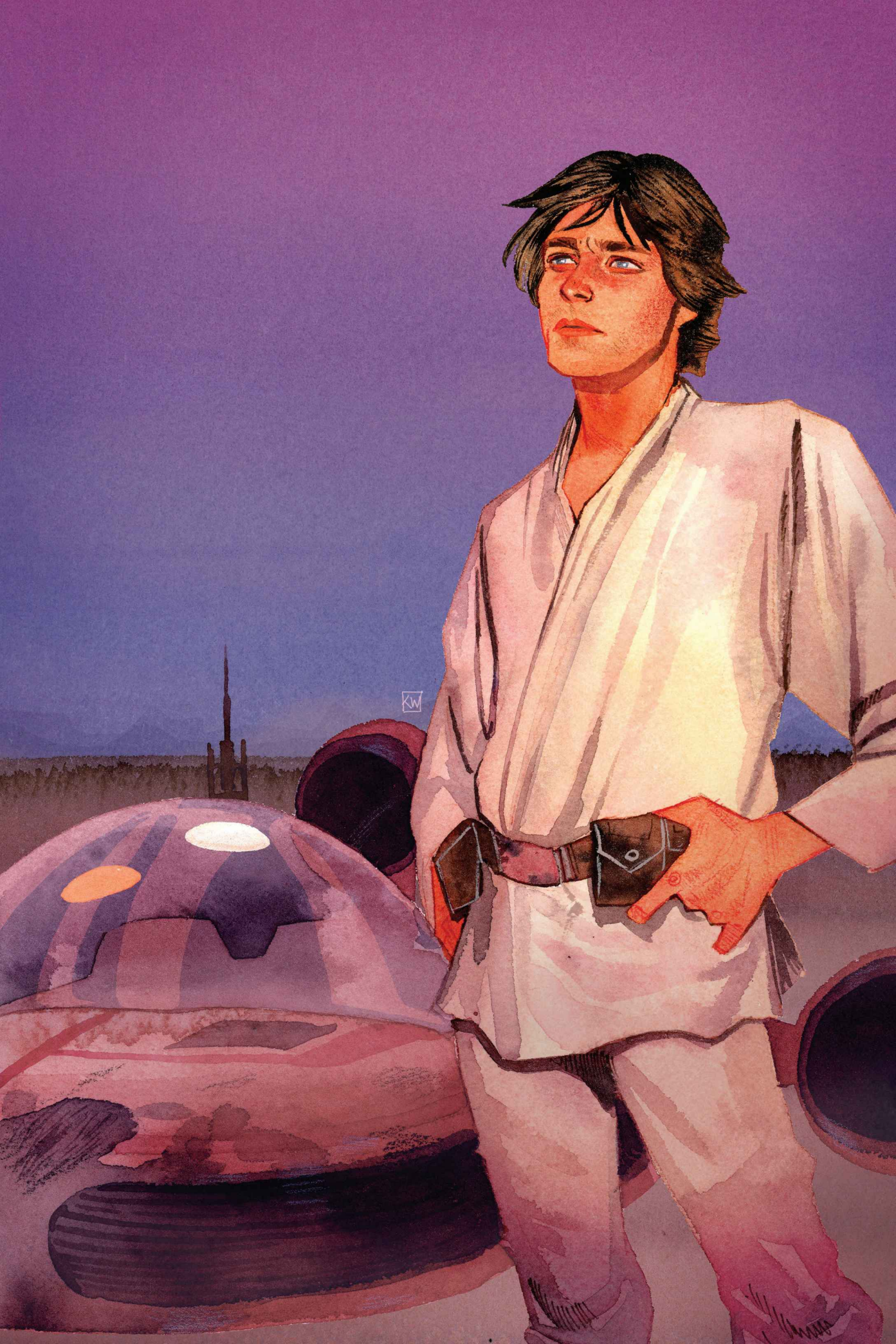
Curious
2016
CURIOS

**“LUKE’S JUST NOT A FARMER. HE HAS
TOO MUCH OF HIS FATHER IN HIM.”**

— AUNT BERU

Luke is eager to follow his friends, leave the farm behind and join the Imperial Academy, but his hopes are dashed by his uncle, who needs his help for one more season. Luke’s Aunt Beru is sympathetic, but Owen is afraid to let him leave. Gazing out across Tatooine, Luke wonders whether he’ll ever achieve his dreams and journey to the stars.





“SOMEONE WAS IN THE POD...”

— STORMTROOPER

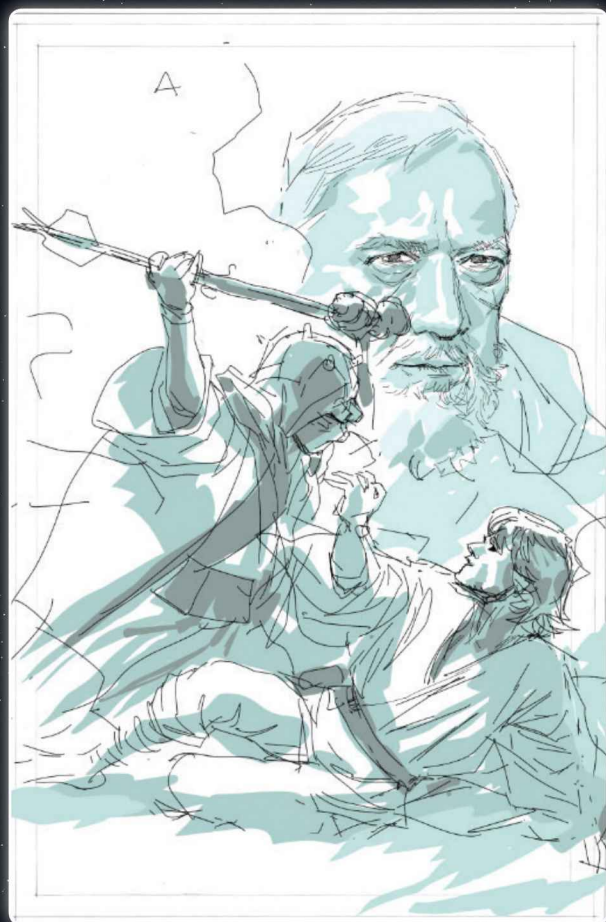
Stormtroopers on lumbering dewbacks scour the surface of Tatooine and find the escape pod—as well as evidence that these are droids they’re looking for. Meanwhile, unbeknownst to Luke, R2-D2 sneaks away from the farm. The headstrong droid is determined to find Obi-Wan Kenobi.





“OBI-WAN KENOBI...NOW THAT’S A NAME I’VE NOT HEARD IN A LONG TIME.” — BEN KENOBI

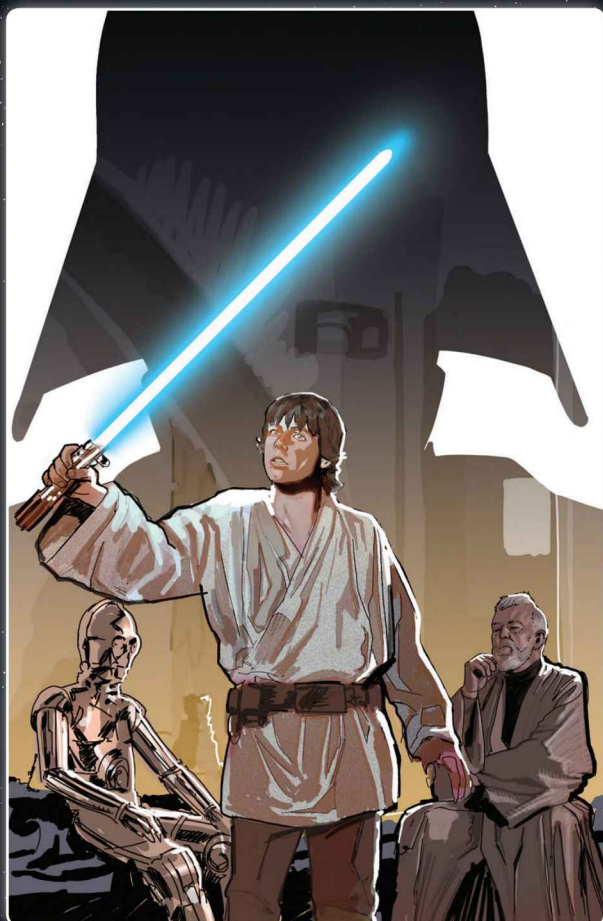
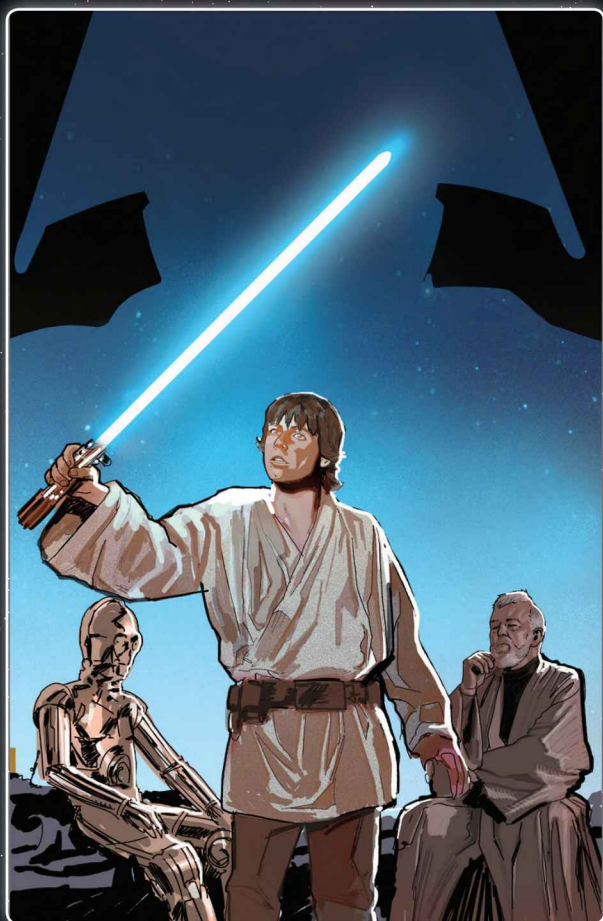
Luke and C-3PO catch up with R2-D2—just in time to come under attack from the deadly Tusken Raiders. A hooded figure scares away the primitive Sand People; as an unconscious Luke comes to, he recognizes the man as Ben Kenobi. When Luke asks Ben about Obi-Wan, the old man’s answer is surprising: The one they seek isn’t a relative, and he isn’t dead—Ben is Obi-Wan Kenobi.





“THIS IS THE WEAPON OF A JEDI KNIGHT. NOT AS CLUMSY OR RANDOM AS A BLASTER. AN ELEGANT WEAPON FOR A MORE CIVILIZED AGE.” — OBI-WAN KENOBI

At Obi-Wan's home, the old man reveals he fought in the Clone Wars as a Jedi Knight—alongside Luke's father. Obi-Wan tells Luke his father was the best star pilot in the galaxy, a cunning warrior and a good friend—and that there's something he wanted his son to have. For the first time, Luke wields his father's lightsaber, and Obi-Wan tells the story of the Jedi Knights. For more than 1,000 generations, they were the guardians of peace and justice in the Old Republic, before the dark times of the Empire. But now the Jedi are all but extinct. Vader was once Obi-Wan's pupil, but was seduced by the dark side of the Force. Vader helped the Empire hunt down the Jedi, and betrayed and murdered Luke's father. The young farmboy is fascinated by tales of the Force—the energy field created by all living things that binds the galaxy together and gives the Jedi their powers.

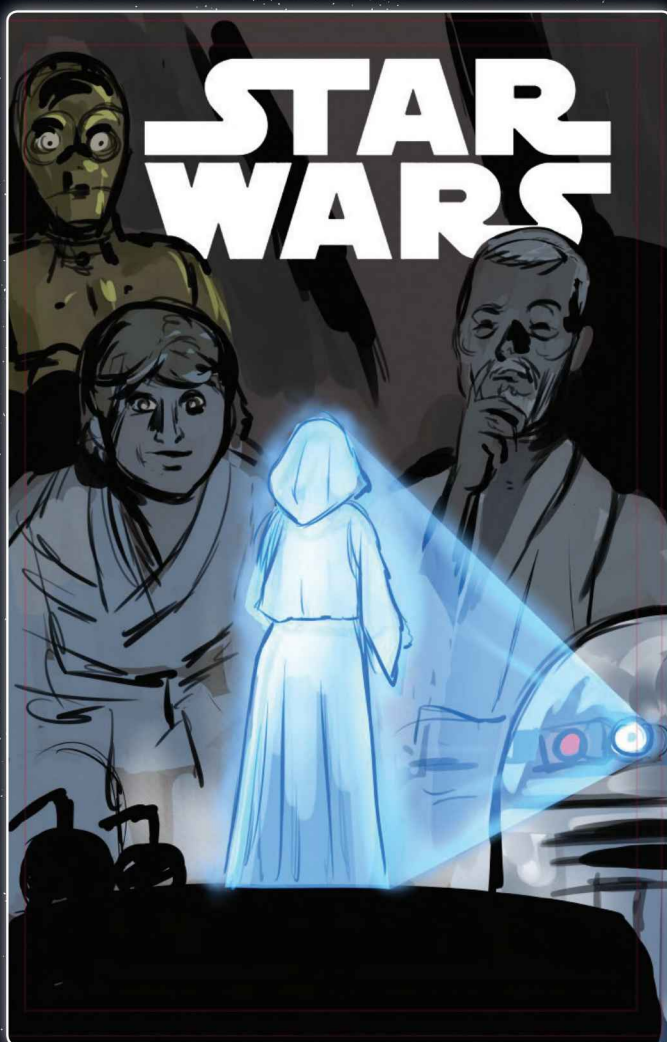




“YOU MUST LEARN THE WAYS OF THE FORCE.”

— OBI-WAN KENOBI

Before Obi-Wan can continue his story, he is interrupted by R2-D2, eager to complete his mission. Obi-Wan easily accesses the full holographic message left by Princess Leia. She says she had set out to bring Obi-Wan to her father, who the old Jedi had served during the Clone Wars. This is the Rebellion's most desperate hour, and information vital to its survival is hidden inside R2-D2. Leia's father will know how to retrieve it, but that means Obi-Wan must head to the planet Alderaan. Claiming to be too old for this sort of thing, Obi-Wan wants Luke to commence training so they can go to Alderaan together—but Luke feels the weight of obligation and must remain on his uncle's farm.





“I FIND YOUR LACK OF FAITH DISTURBING.”

— DARTH VADER

As Imperial officers meet aboard the nearly fully operational Death Star, its commander, Grand Moff Tarkin, brings news that the Emperor has swept away the last remnants of the Old Republic. The galaxy now will be ruled by fear of the planet-destroying battle station. Admiral Motti boasts that the Death Star is now the ultimate power in the universe, and mocks Vader's “sorcerer's ways,” which have so far failed to retrieve the stolen plans. In retaliation, the Dark Lord of the Sith offers a demonstration of the Force in action, choking Motti with but a gesture—only releasing him at the last moment at Tarkin's order.



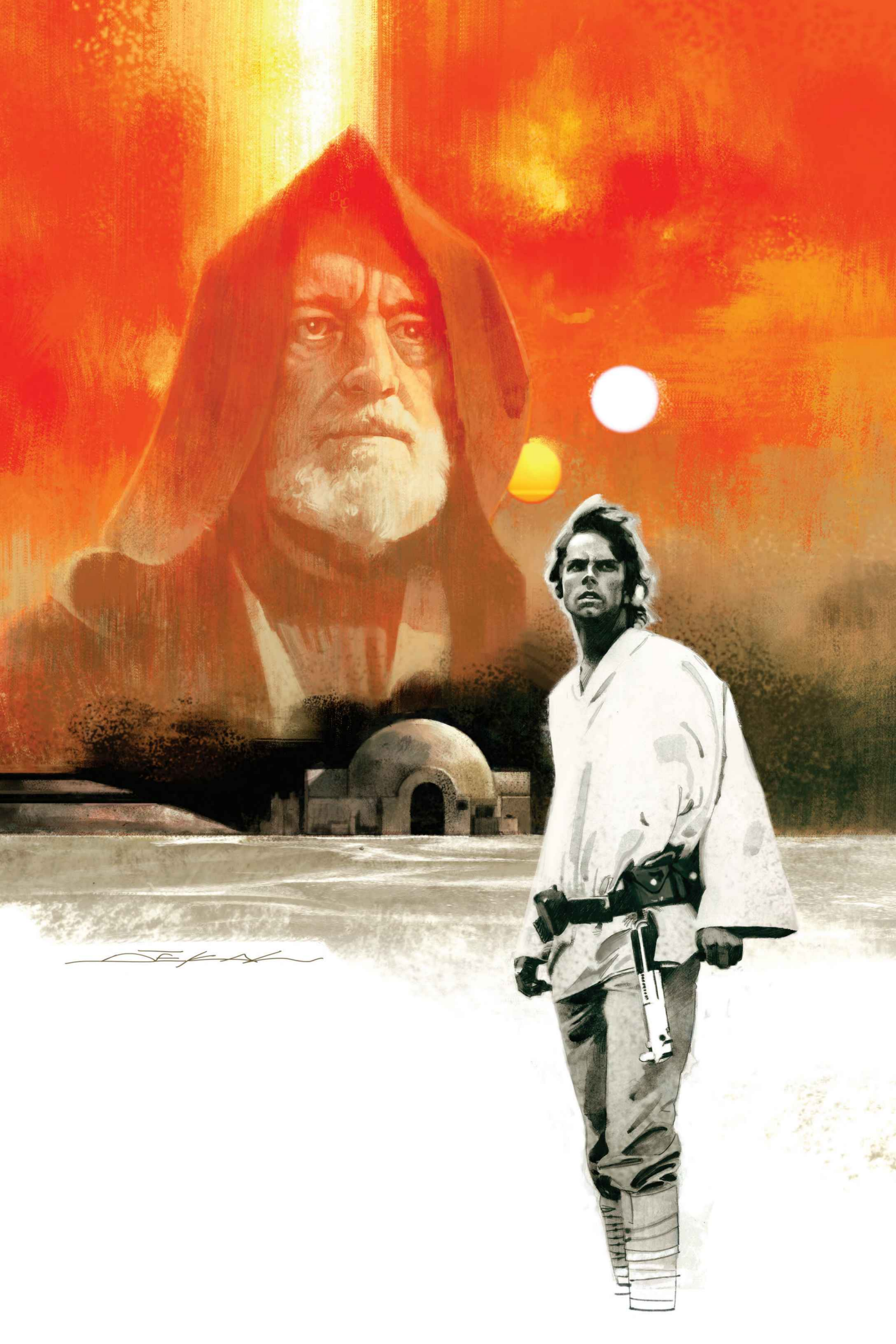


**“I WANT TO LEARN THE WAYS OF THE FORCE AND
BECOME A JEDI LIKE MY FATHER.” — LUKE SKYWALKER**

Returning home, an anguished Luke finds the farm destroyed—and the charred remains of his aunt and uncle. Realizing the stormtroopers must have tracked the droids there and killed his family, Luke’s mind is made up.

With nothing left for him on Tatooine, he will join Obi-Wan on his journey to Alderaan—and seek a new destiny as a Jedi.





DEFA

“THESE AREN'T THE DROIDS YOU'RE LOOKING FOR.”

— OBI-WAN KENOBI

To find a way offworld, Obi-Wan, Luke and the droids must first gain access to Mos Eisley spaceport. But with stormtroopers on the lookout for C-3PO and R2-D2, their way seems blocked—until Obi-Wan uses a Jedi mind trick to persuade the soldiers to let them through. The Force, he explains to Luke, can have a strong influence on the weak-minded.

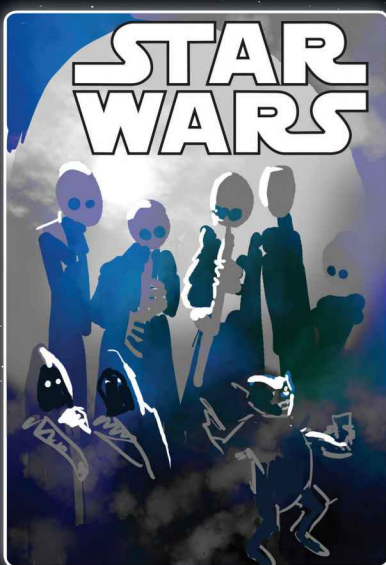
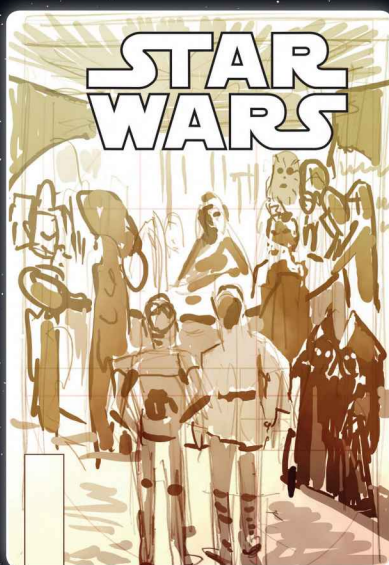
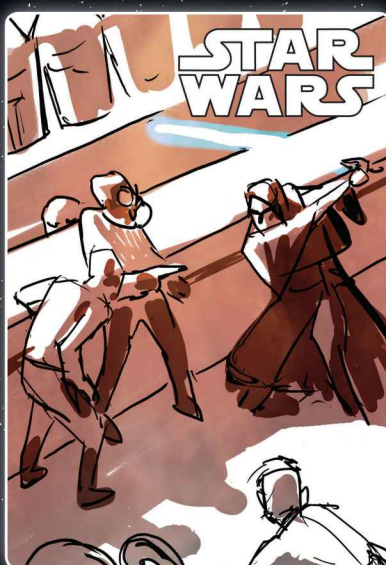




THESE AREN'T
THE DROIDS
YOU'RE LOOKING
FOR.

**“YOU WILL NEVER FIND A MORE WRETCHED
HIVE OF SCUM AND VILLAINY.” — OBI-WAN KENOBI**

The Mos Eisley cantina: where the drinks flow freely, all species are welcome—except for droids—and the band plays on, no matter what. If you want to find a good freighter pilot on Tatooine, this is the place to look. But be warned—things can get a little rough. It's best to be ready for anything.





Mayhew

**“YOU’VE NEVER HEARD OF THE *MILLENNIUM FALCON*?
IT’S THE SHIP THAT MADE THE KESSEL RUN IN LESS
THAN 12 PARSECS.” — HAN SOLO**

Chewbacca the Wookiee introduces Obi-Wan and Luke to Han Solo, captain of the *Millennium Falcon*. Han promises the *Falcon* is fast enough to keep them clear of the Empire and get them to Alderaan—for a price. Obi-Wan promises 2,000 credits up front and 15,000 on safe arrival—no questions asked. With a bargain struck, they have themselves a ship. Han can’t believe his luck—this deal could really save his neck.





**“JABBA’S PUT A PRICE ON YOUR HEAD SO
LARGE EVERY BOUNTY HUNTER IN THE GALAXY
WILL BE LOOKING FOR YOU.” — GREEDO**

While Obi-Wan and Luke set out to raise funds, and Chewbacca leaves to ready the ship, Han’s departure is interrupted by the bounty hunter Greedo, who holds him at gunpoint. Jabba the Hutt has grown tired of waiting for Han’s debts to be cleared, and now there’s a price on his head—one Greedo is looking to collect. Words alone can’t get Han out of this one, and below the table his hand moves to his blaster. Shots are fired, but Greedo’s is his last. The bounty hunter falls dead, and the sharpshooting smuggler makes a swift getaway.



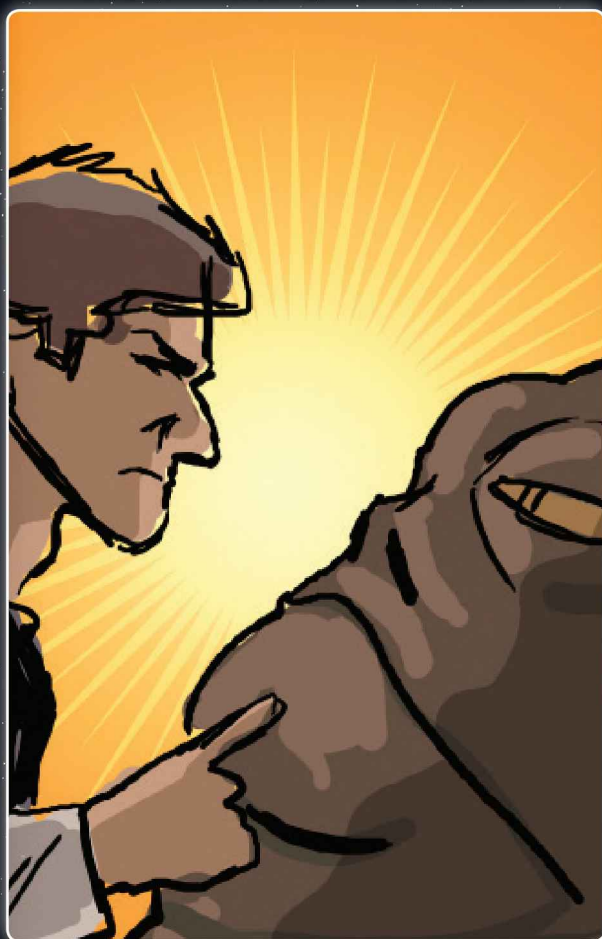


MARK QUEZ!
2011

“YOU DIDN’T THINK I WAS GONNA RUN, DID YOU?”

— HAN SOLO

Han arrives at the *Falcon*—but Jabba the Hutt is waiting for him. Ever the smart-talking smuggler, Han manages to negotiate extra time to pay in return for an additional 15 percent on his debt. But Jabba warns Han that if he crosses him again, there won’t be a safe place left to hide in the galaxy.

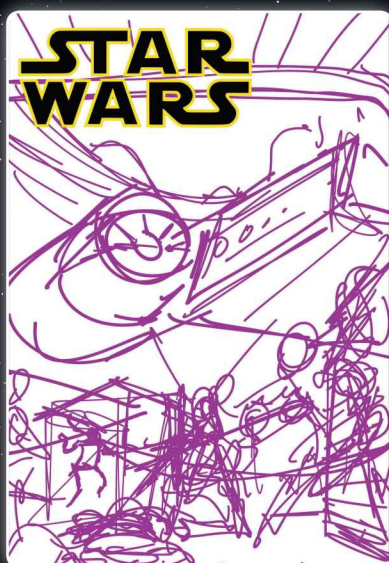
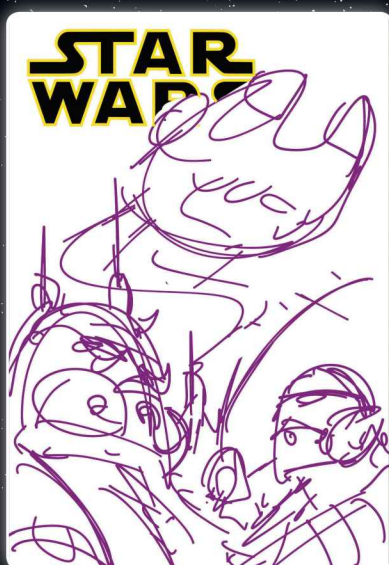




Clip!

**“SHE MAY NOT LOOK LIKE MUCH, BUT SHE’S
GOT IT WHERE IT COUNTS, KID.” — HAN SOLO**

It may seem like a piece of junk to Luke, but the *Falcon* takes flight with Han and Chewbacca at the controls—despite some last-minute blaster fire from pursuing stormtroopers. A jump to lightspeed quickly puts them beyond the reach of a pair of orbiting Star Destroyers, and their course is set for Alderaan.





“HER RESISTANCE TO THE MIND PROBE IS FORMIDABLE.” — DARTH VADER

Held captive on the Death Star, Leia is at the mercy of Vader and his interrogation droid—but the courageous princess refuses to divulge the location of the hidden rebel base.

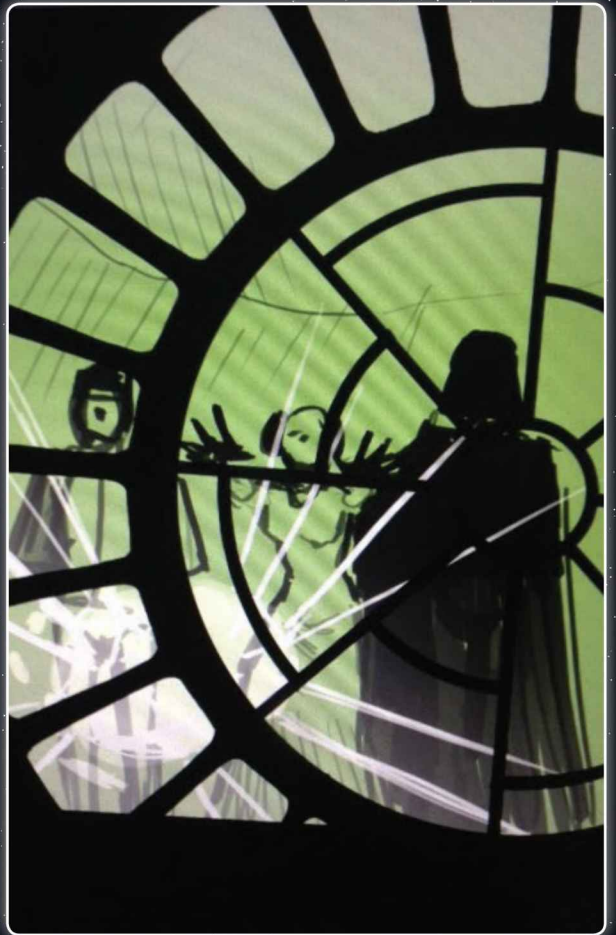
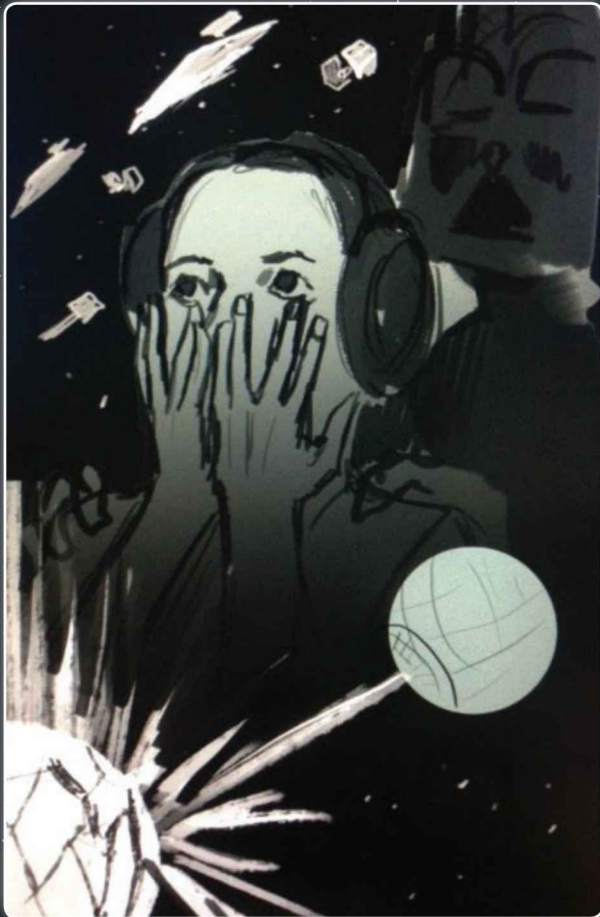




“NO STAR SYSTEM WILL DARE OPPOSE THE EMPEROR NOW.” — GRAND MOFF TARKIN

With Vader's methods of interrogation failing, Tarkin resorts to an alternative form of persuasion. In advance of Leia's execution, Tarkin invites her to attend a demonstration of the now fully operational Death Star's power—with the first target to be her home planet. In a desperate bid to save Alderaan, she lies and tells him the rebel base is on Dantooine. But it's too late.

An example must be made—and Alderaan's fate is sealed.

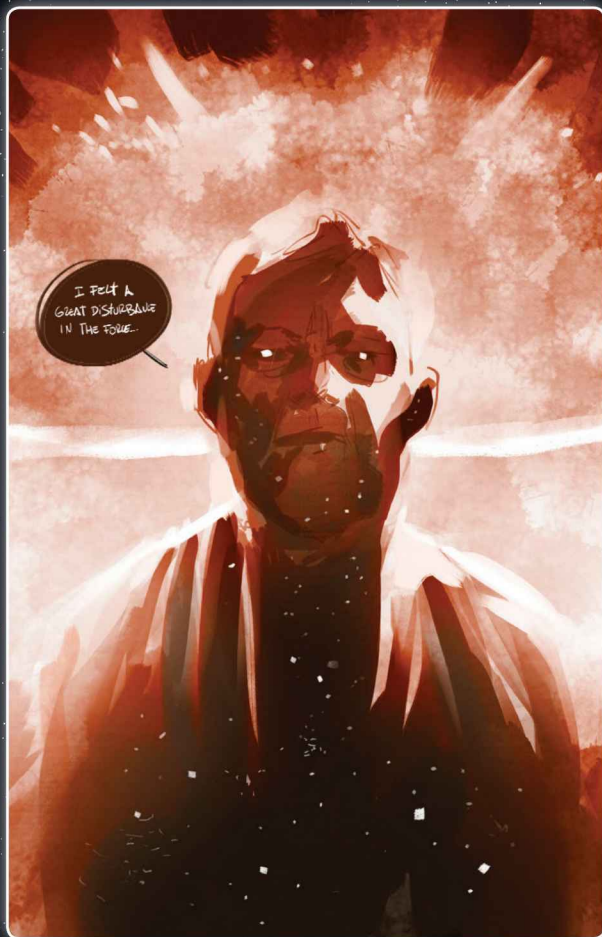
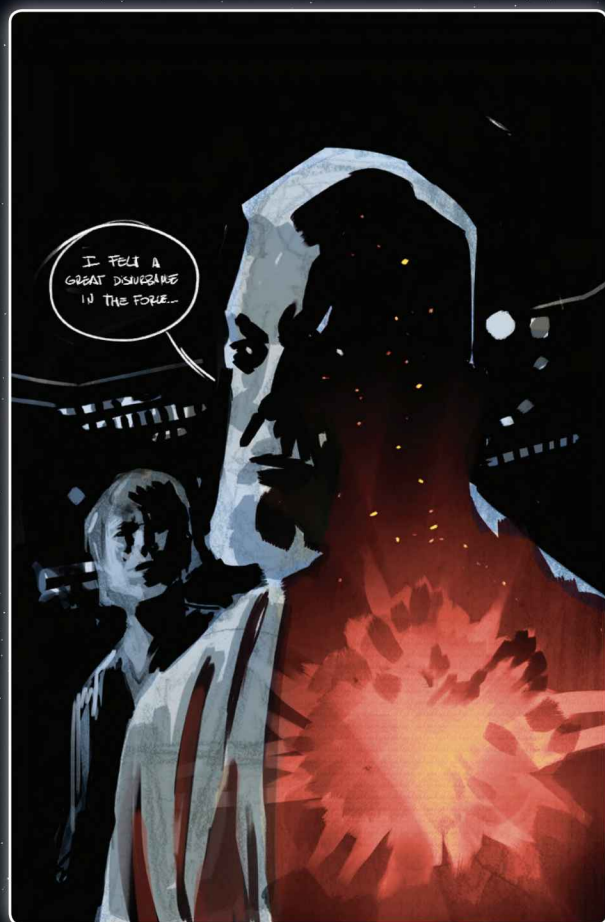




**“I FELT A GREAT DISTURBANCE IN THE FORCE—
AS IF MILLIONS OF VOICES SUDDENLY CRIED OUT
IN TERROR, AND WERE SUDDENLY SILENCED.”**

— OBI-WAN KENOBI

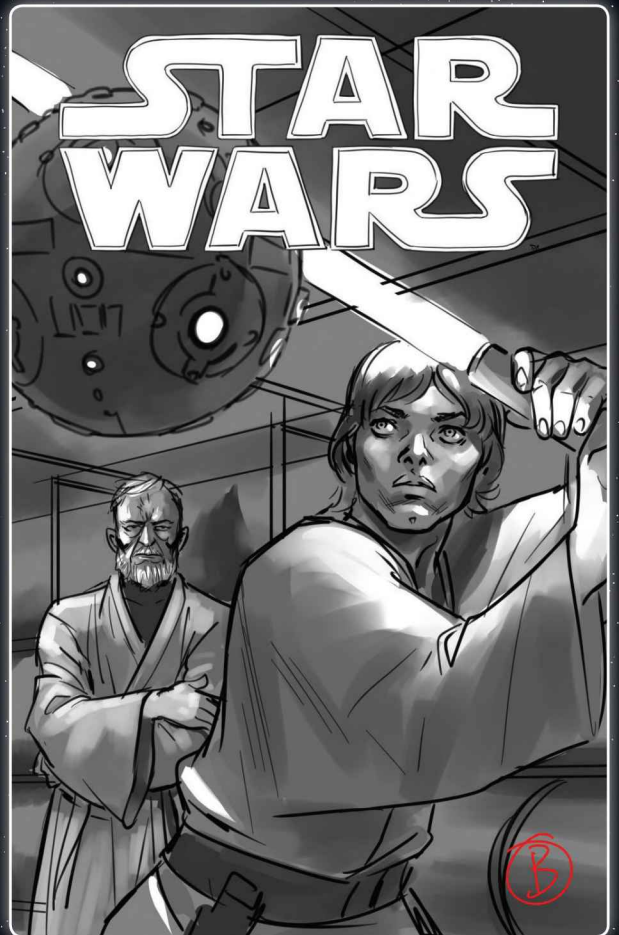
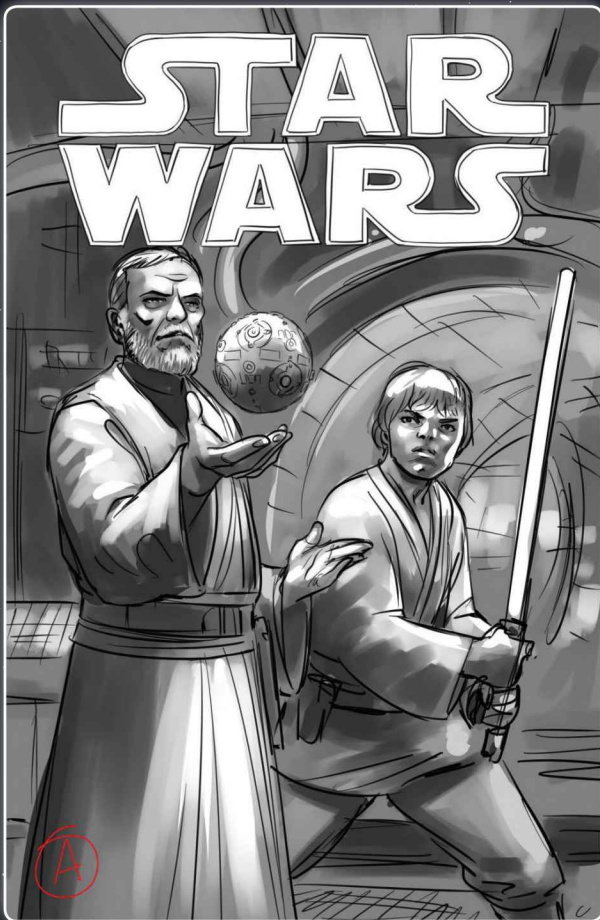
As the Death Star destroys Alderaan, an anguished
Obi-Wan Kenobi senses the terrible loss of life.





“REMEMBER, A JEDI CAN FEEL THE FORCE FLOWING THROUGH HIM.” — OBI-WAN KENOBI

Aboard the *Falcon*, Luke begins his lightsaber training. Obi-Wan encourages him to let go of his conscious self and act on instinct. Donning a helmet with the blast shield down, Luke is told to stretch out with his feelings—and is able to block the remote's shots. Despite Han's skepticism regarding the Force, Obi-Wan assures Luke he has taken his first step into a larger world.





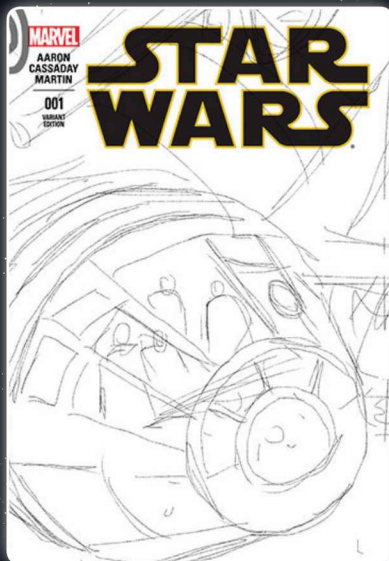
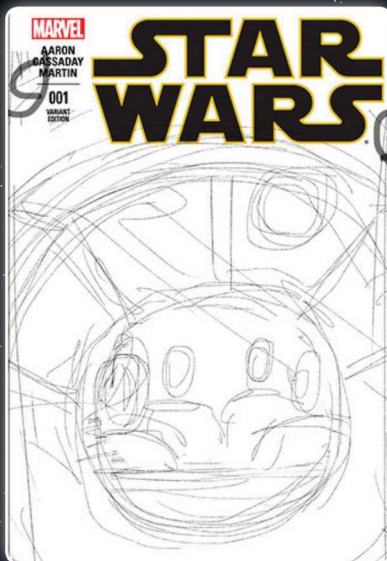
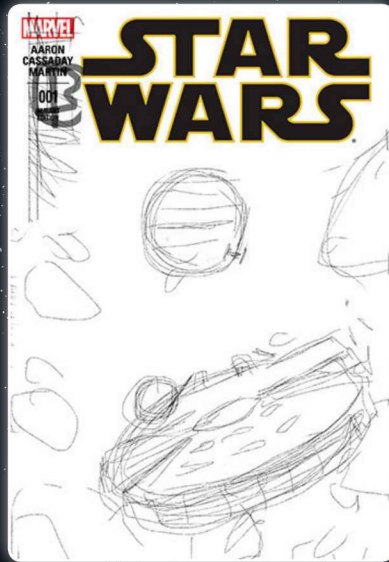
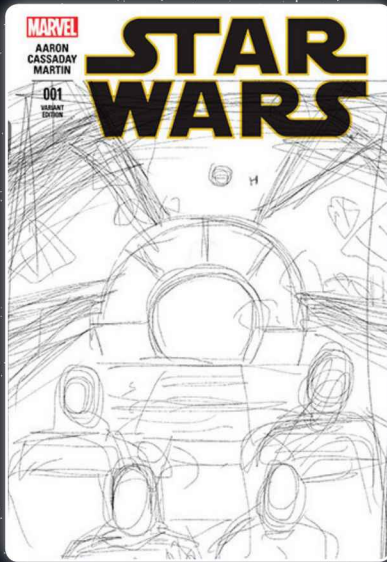
“THAT’S NO MOON...”

— OBI-WAN KENOBI

As the *Falcon* exits hyperspace into an uncharted meteor shower, Han arrives at a terrifying realization: Alderaan has been destroyed, and this is all that remains.

The *Falcon* comes under fire from an Imperial fighter, but such a short-range vessel shouldn’t be this deep in space on its own. It seems to be heading for a small moon, but the truth is far worse: The “moon” is a space station.

Before Han can take action, they’re caught in a tractor beam—and the *Falcon* is held in the Death Star’s unrelenting grip.





Reilly/Drown
2017
JF

**“I SENSE SOMETHING—
A PRESENCE I’VE NOT FELT SINCE...”**

— DARTH VADER

The *Falcon* is pulled aboard the Death Star. With no sign of any crew or the droids they’re seeking, Vader orders every part of the ship to be searched. The Sith Lord senses someone he knew long, long ago: his old master, Obi-Wan Kenobi.

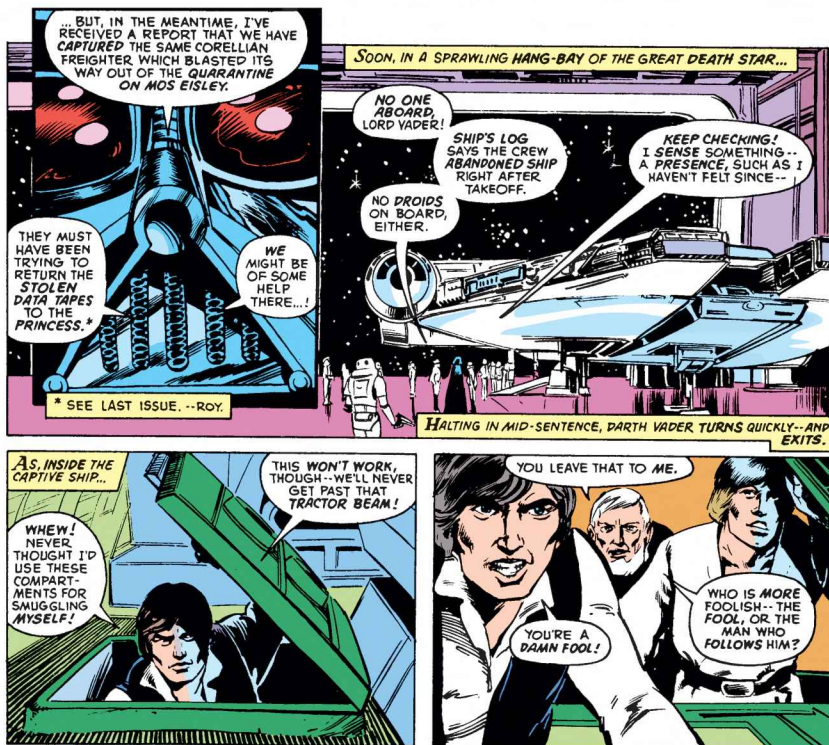




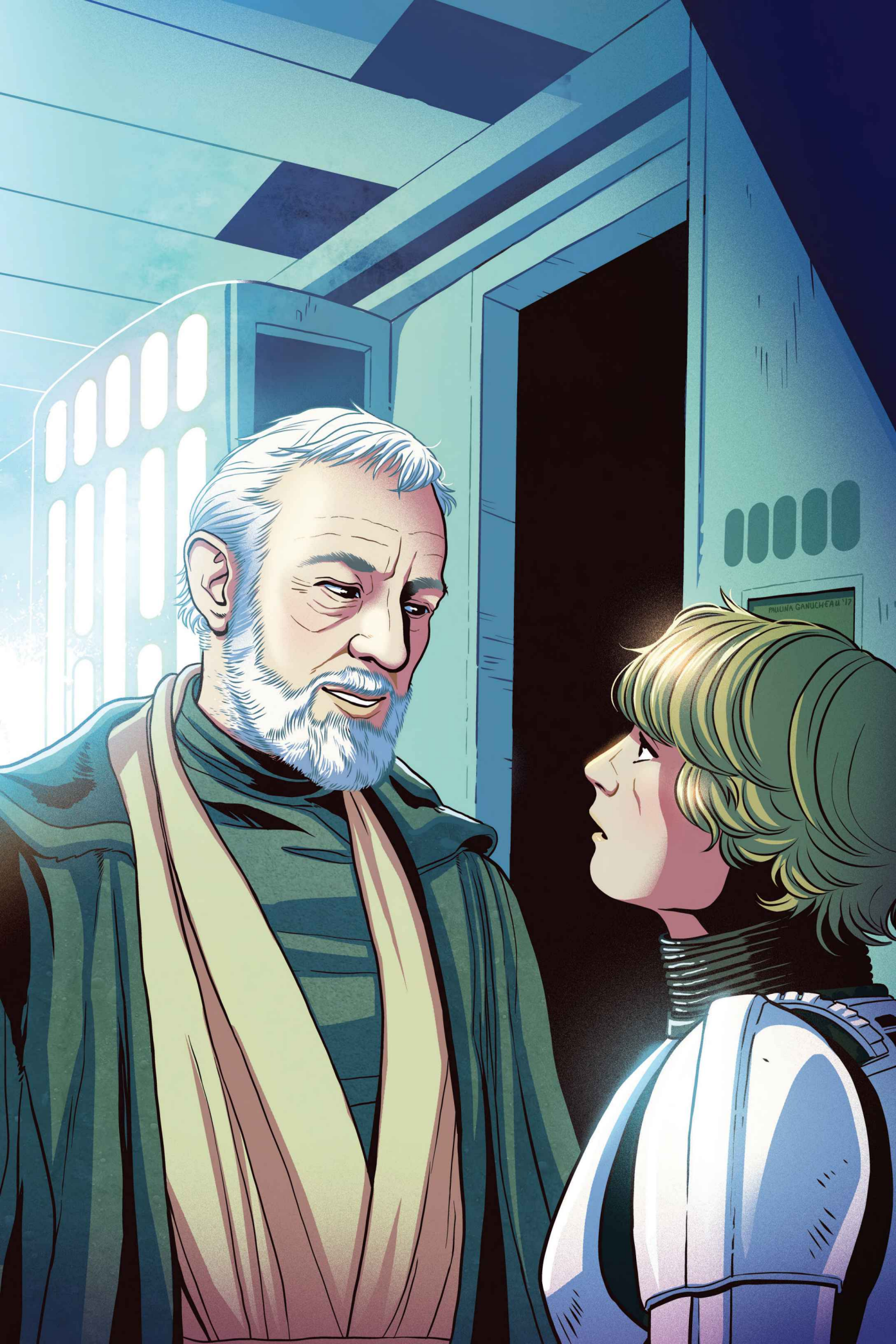
"THE FORCE WILL BE WITH YOU, ALWAYS."

— OBI-WAN KENOBI

When the coast is clear, Han, Chewbacca, Luke, Obi-Wan, C-3PO and R2-D2 climb out of the secret compartment on the *Falcon* that Han uses for smuggling. They ambush a pair of stormtroopers, steal their armor and sneak out onto the Death Star. R2-D2 accesses the Imperial computer network, discovering how to disarm the tractor beam, and Obi-Wan sets out alone to act on that information. Luke is eager to join him, but Obi-Wan tells him to remain with the droids and fulfill their primary mission—his destiny lies along a different path.



THE CREW EMERGES FROM ITS HIDING PLACE IN STAR WARS (1977) #3 • ART BY HOWARD CHAYKIN & STEVE LEIALOHA



“I CAN’T SEE A THING IN THIS HELMET.”

— LUKE SKYWALKER

R2-D2 learns Leia is being held on board and is scheduled to be executed. Luke is determined to rescue her, but Han is in no mood to be a hero—until Luke reveals that Leia is a rich and powerful princess, and that the reward for saving her would be bigger than even Han could imagine. Disguised as stormtroopers, and with Chewbacca posing as their prisoner, they set out for Leia’s cell.

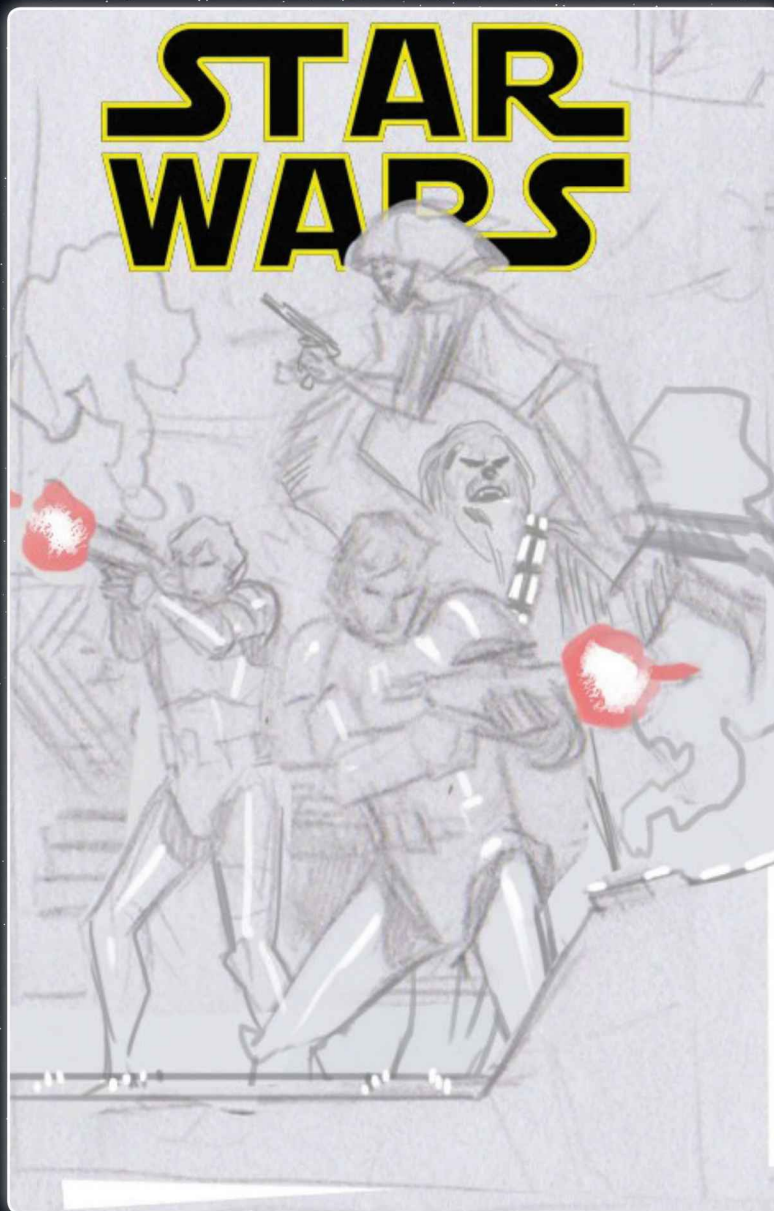




“LUKE, WE’RE GONNA HAVE COMPANY.”

— HAN SOLO

When suspicious Imperial forces stop them in a corridor, Chewbacca “breaks loose”—and triggers a firefight. Han, Luke and Chewbacca defeat the initial group of stormtroopers, but more soldiers will soon be on their way.

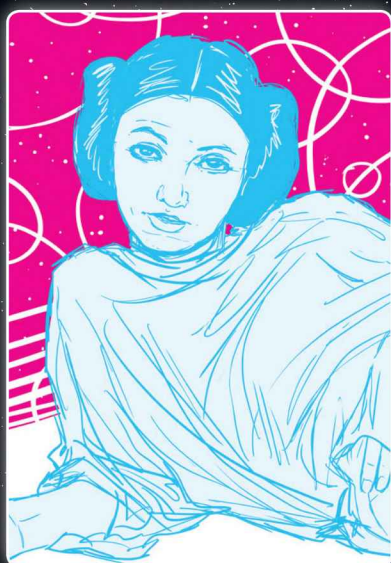




Autism 17

“AREN'T YOU A LITTLE SHORT FOR A STORMTROOPER?” — PRINCESS LEIA

Reaching Leia's cell, Luke is dumbstruck by the sight of her—only to have her tease him about his height. He removes his helmet and tells her he's Luke Skywalker, and that he's there to rescue her. Together, they set off to find Obi-Wan.





“THIS IS SOME RESCUE.”

— PRINCESS LEIA

Luke and Leia unite with Han and Chewbacca. With their only escape route blocked, and under enemy fire, the princess shows she's no damsel in distress. Taking charge of the poorly thought-out rescue, she grabs Luke's blaster, returns fire on the stormtroopers and finds a way out for her allies—into the garbage chute.

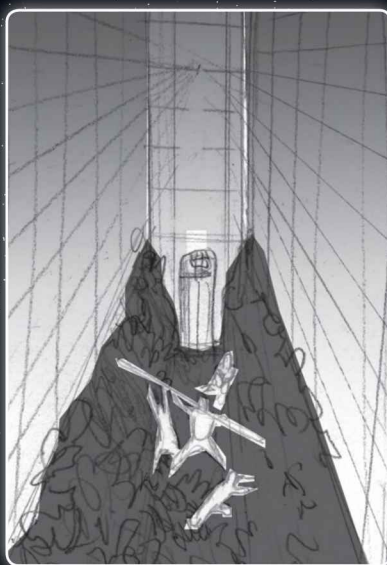


LEIA TAKES ACTION IN STAR WARS (1977) #4 • ART BY HOWARD CHAYKIN & STEVE LEIALOHA



“I GOT A BAD FEELING ABOUT THIS.” — HAN SOLO

Luke, Leia, Han and Chewbacca find themselves in one of the Death Star's impenetrable, magnetically sealed trash compactors, up to their knees in garbage and filthy water—and overwhelmed by the incredible smell. “It could be worse,” offers Leia—and she's right. There's something else alive in there with them. A monstrous creature grabs Luke with its tentacle and drags him under. Attempts to rescue him fail, until suddenly the beast lets go and disappears—just before the walls start closing in. As Han and Leia make a vain attempt to brace the walls with debris, Luke tries to contact C-3PO. And just before they're all crushed, R2-D2 manages to turn off the trash compactor and save their lives.





“GET BACK TO THE SHIP!”

— HAN SOLO

Luke, Leia, Han and Chewbacca make their return to the *Falcon*—but just as they get a glimpse of it from above, a squadron of stormtroopers blocks their way. Han charges into action, blaster in hand, and tells the others to get to the ship. His faithful friend, Chewbacca, follows him into battle—until, overwhelmed by numbers, they're forced into a hasty retreat, exchanging fire as they go.



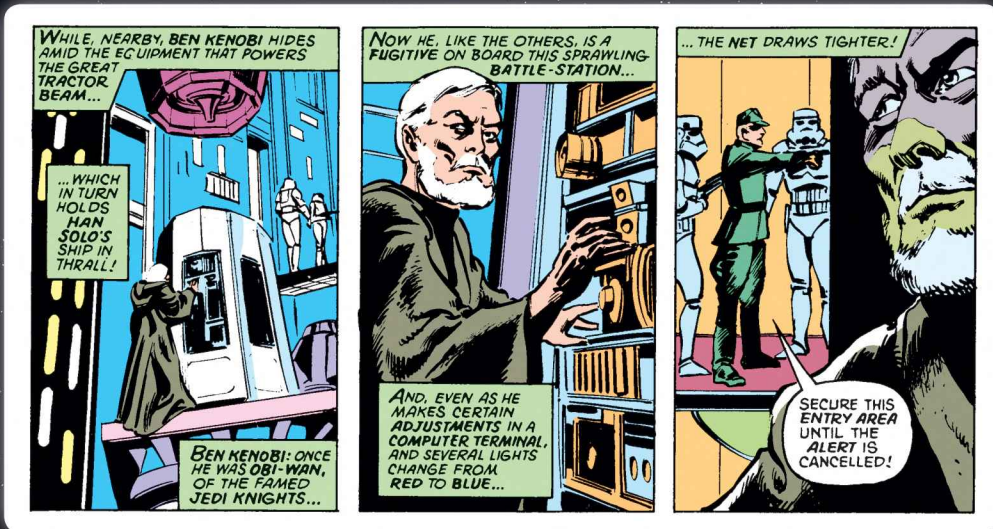


BUSK 17!
AND
MORRIS'S
LOVE

“WHAT WAS THAT?”

— STORMTROOPER

Meanwhile, Obi-Wan Kenobi stealthily makes his way through the Death Star and finds the crucial control center he needs to power down the tractor beam. He uses the Force to distract a pair of stormtroopers and make good his escape.



OBI-WAN KENOBI-EVADES STORMTROOPERS IN STAR WARS (1977) #4 • ART BY HOWARD CHAYKIN & STEVE LEIALOHA



“I THINK WE TOOK A WRONG TURN.”

— LUKE SKYWALKER

Luke and Leia's escape route is blocked by a chasm too wide to leap. As they come under fire, Luke closes the door behind them and blasts the lock—giving them no choice but to somehow make their way across. With stormtroopers closing in from above and behind, Luke uses a grappling hook from his belt to swing himself and Leia to safety.





“WE MEET AGAIN AT LAST.”

— DARTH VADER

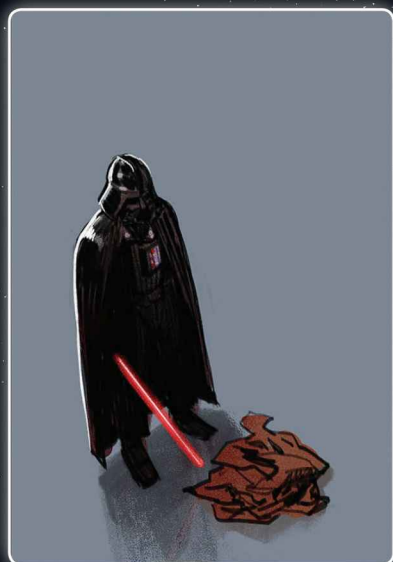
Obi-Wan comes face-to-face with Vader. Each draws his lightsaber and prepares for battle. For the Dark Lord of the Sith, the circle is now complete: Once, he was Obi-Wan's pupil; now, he will demonstrate that he is the master. Enduring Vader's taunts, Obi-Wan battles long enough to draw the stormtroopers guarding the Falcon away from their post, clearing the way for Luke, Leia, Han, Chewbacca, C-3PO and R2-D2 to reach the ship.

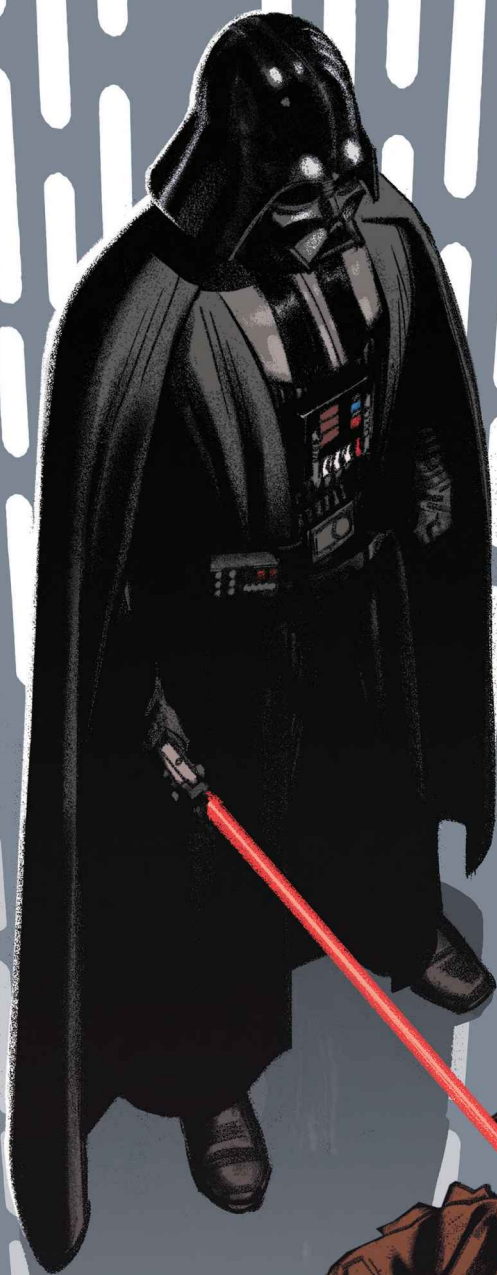




**“IF YOU STRIKE ME DOWN, I SHALL
BECOME MORE POWERFUL THAN YOU CAN
POSSIBLY IMAGINE.” — OBI-WAN KENOBI**

Seeing Luke, Obi-Wan realizes his moment has arrived. He raises his lightsaber and quietly submits. Vader strikes the killing blow, and Luke screams in grief for his friend. Obi-Wan disappears, his robes falling to the floor. Luke's first thought is of revenge, but Obi-Wan's voice in his head implores him to run for the ship.





“GREAT, KID! DON’T GET COCKY.”

— HAN SOLO

Under fire, the rebels make their way aboard the *Falcon* and blast off, pursued by a fleet of TIE fighters. With Chewbacca at the controls, Han and Luke head to the gun wells. The *Falcon* takes some hits, just about holding together, while some sharpshooting from Han and an excited Luke dispatches the last of the enemy. The crew safely makes the jump into hyperspace—but Vader has planted a homing beacon on their ship.

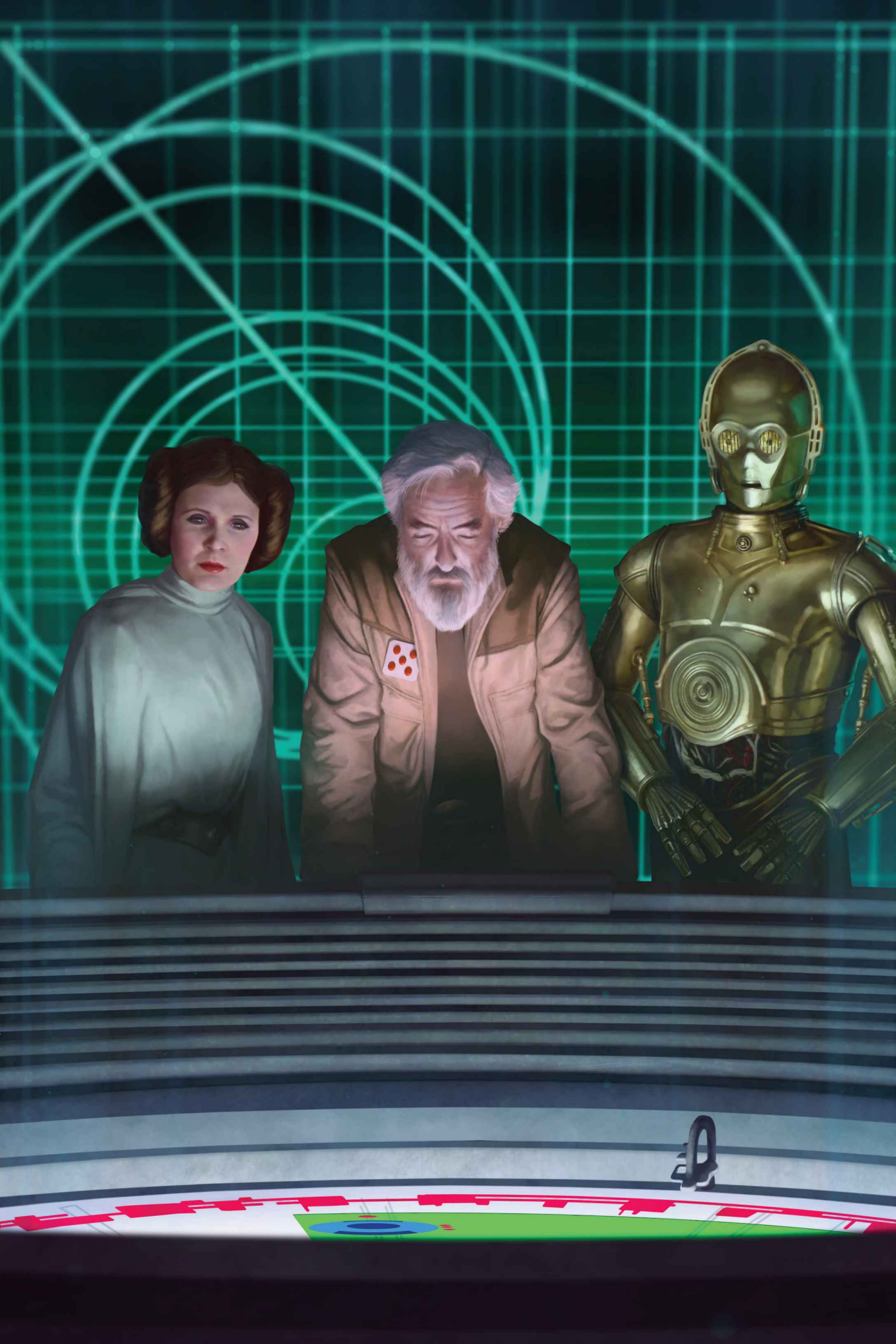




“IT’S NOT IMPOSSIBLE. I USED TO BULL’S-EYE WOMP RATS IN MY T-16 BACK HOME.” — LUKE SKYWALKER

The *Falcon* arrives at the rebel base on the moon Yavin 4, where Leia and General Dodonna access the stolen Death Star plans. Dodonna briefs his pilots on the heavily shielded space station, which has more firepower than half the Starfleet. But it also has a weakness. The Death Star’s defenses are designed to thwart a direct, large-scale assault—but a small, one-man fighter should be able to penetrate them. The approach, however, will be difficult. And the target—a thermal exhaust port—is only two meters wide. Hit that target with a proton torpedo, and it will travel down the shaft directly to the reactor system. A precise hit will start a chain reaction that should destroy the station. But surely that’s impossible, even for a computer? Not according to Luke.





“MAN YOUR SHIPS— AND MAY THE FORCE BE WITH YOU.”

— GENERAL DODONNA

As the Death Star hones in on the *Falcon*, the rebel pilots ready their X-wing starfighters and prepare to risk their lives for their cause.





“HEY, BIGGS—I TOLD YOU I’D MAKE IT SOMEDAY.”

— LUKE SKYWALKER

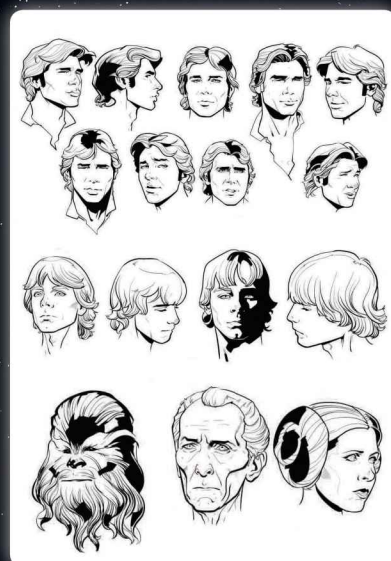
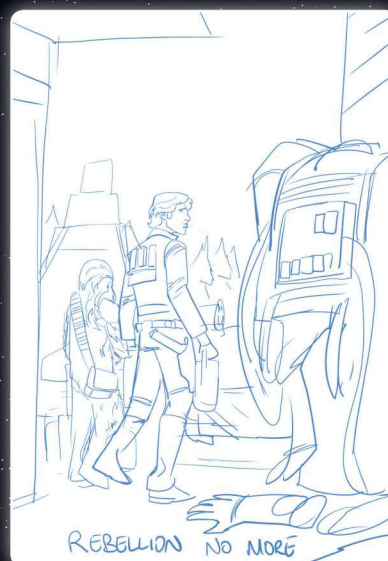
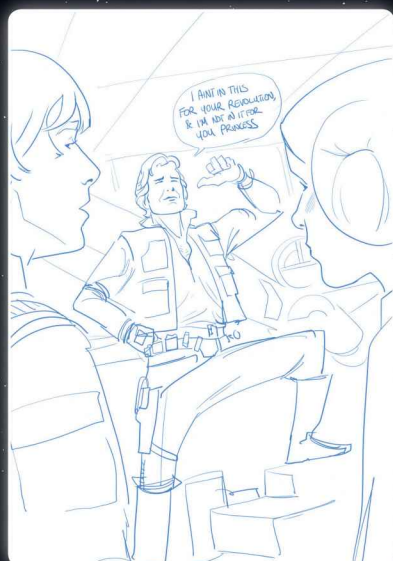
Suited up for the battle, Luke shares a happy reunion with his old friend from Tatooine, Biggs Darklighter. The two look forward to flying together, just like old times—only now, they won’t be shooting womp rats. They’ll be fighting the Empire.





“WHAT GOOD’S A REWARD IF YOU AIN’T AROUND TO USE IT?” — HAN SOLO

But one good pilot has other things on his mind: getting as far away as possible with the reward he was promised. Han has debts to pay, and no interest in a suicide mission—no matter what Luke or Chewbacca have to say about it.

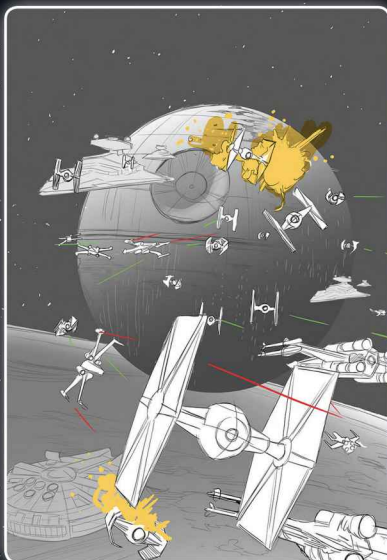
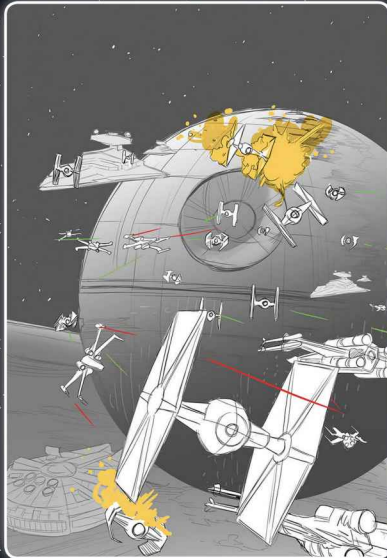




“LUKE...TRUST YOUR FEELINGS.”

— OBI-WAN KENOBI

Accompanied by the ever-faithful R2-D2, Luke takes flight as Red Five as the rebels begin their assault on the fast-approaching Death Star, scant minutes away from firing range. Only one courageous pilot needs to get close enough to fire the crucial proton torpedo—but barring the way are the Empire’s deadly surface canons and a fleet of TIE fighters. In his head, Luke hears the voice of his old friend, Obi-Wan Kenobi, guiding him in his attack on the Death Star’s surface.

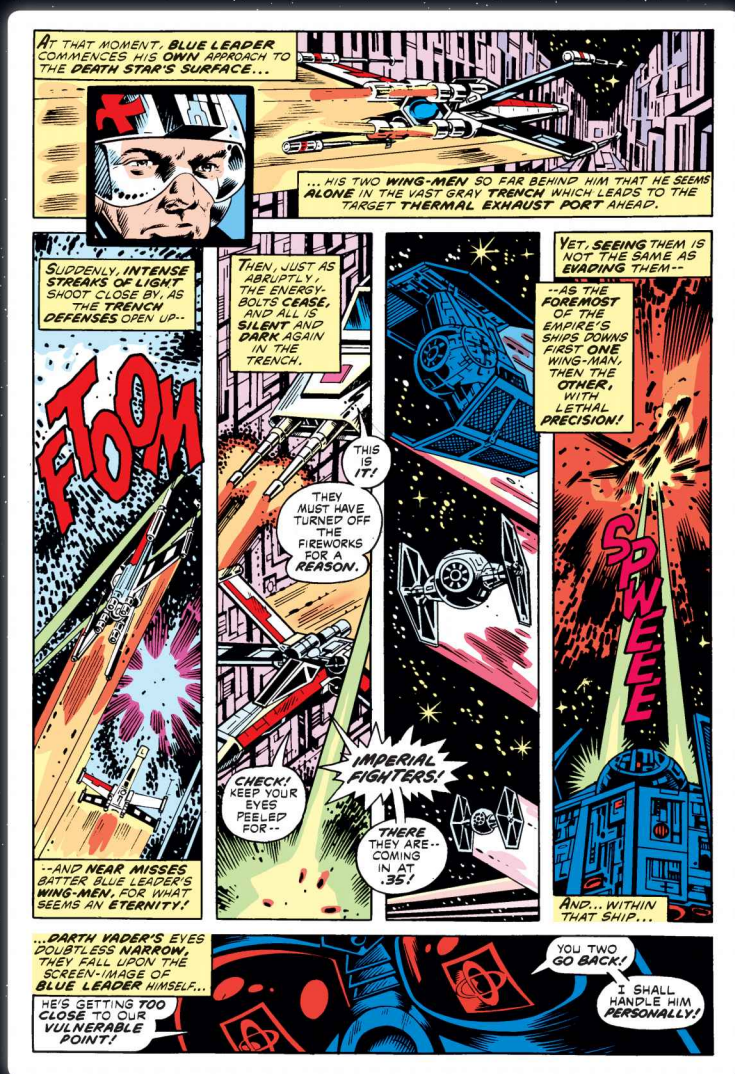




"I'LL TAKE THEM MYSELF—COVER ME."

— DARTH VADER

Flanked by a pair of elite pilots, Vader enters the fray and swiftly destroys several of Gold Squadron's Y-wings and Red Squadron's X-wings. But with the Death Star bearing down on Yavin 4, Red Leader manages to launch his proton torpedo at the crucial exhaust port. It strikes the surface, but fails to hit the target. Instead, Vader shoots down Red Leader.



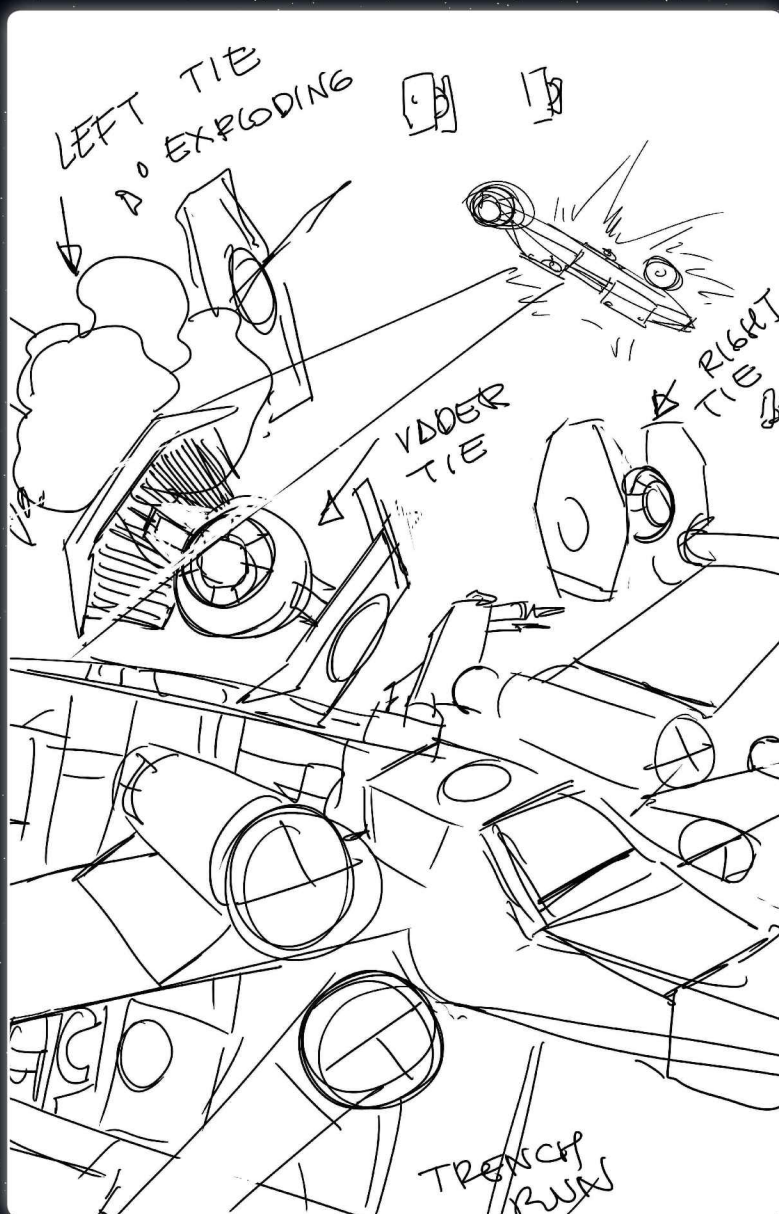
DARTH VADER TAKES TO HIS TIE FIGHTER IN STAR WARS (1977) #6 • ART BY HOWARD CHAYKIN, BILL WRAY, RICK HOBERG & PATY COCKRUM



“YAHOOOO! YOU’RE ALL CLEAR, KID!”

— HAN SOLO

With time running out, Luke undertakes his own trench run, heading for the exhaust port with Biggs by his side—but Vader and his wingmen are in pursuit. Vader kills Biggs and closes in on Luke. But just as the Sith Lord locks on to his target, the Falcon swoops in, destroys the other two TIE fighters and sends Vader’s vessel hurtling out of control.





L. Munoz
ARQUIBETA

“USE THE FORCE, LUKE.”

— OBI-WAN KENOBI

The Death Star is in range of the rebel base, and Tarkin gives the order to fire when ready. The Rebellion has only one chance for survival—but Luke has turned off his targeting computer, and R2-D2 was damaged in the firefight. Now relying solely on his own instincts, and with mere seconds to spare, Luke takes his fateful shot at the exhaust port...

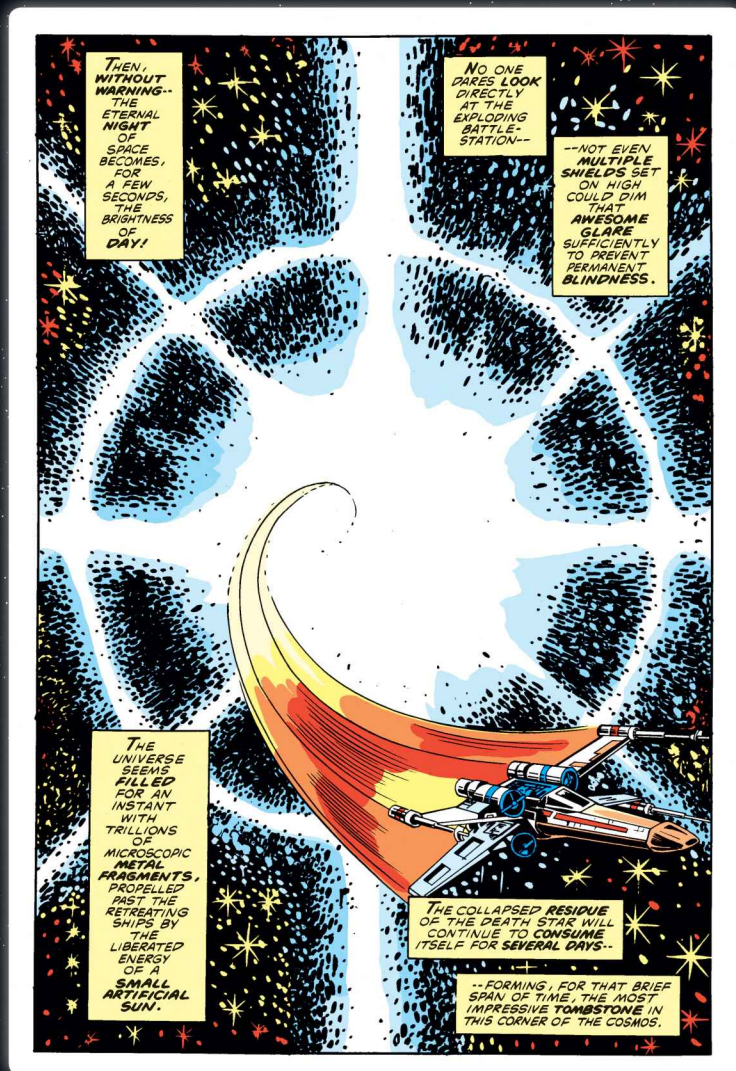




“GREAT SHOT, KID, THAT WAS ONE IN A MILLION.”

— HAN SOLO

...and the Death Star explodes! As Luke flies clear, Vader's TIE fighter is sent spinning off into space—and the rebel celebration can begin.

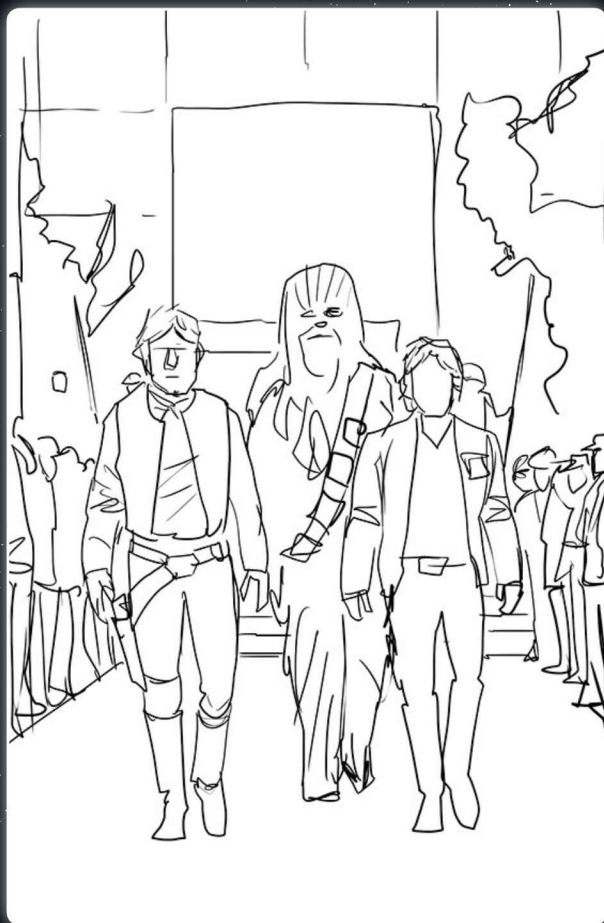


THE DESTRUCTION OF THE DEATH STAR IN STAR WARS (1977) #6 • ART BY HOWARD CHAYKIN, BILL WRAY, RICK HOBERG & PATY COCKRUM



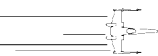
**“REMEMBER, THE FORCE WILL BE WITH YOU,
ALWAYS.” — OBI-WAN KENOBI**

With Obi-Wan's words in his head, Luke has begun his long and difficult journey toward his destiny as a Jedi. He has lost much, and even greater hardships lie ahead—but now is a time for joy. With a gleaming C-3PO and a repaired R2-D2 looking on, the heroes of the Rebellion—Luke, Han and Chewbacca—are honored in a special ceremony in the packed throne room of Yavin 4's Massassi temple, where Princess Leia herself bestows the medals. Together, they have struck a major blow to the Empire—and brought new hope to the galaxy.





oto



THE GUARDIANS OF THE GALAXY FAR, FAR AWAY

Marvel's *Star Wars* editor, Jordan D. White, talks 40 years of *A New Hope* with the two writers tasked with continuing the saga in comic-book form: Jason Aaron, who launched the *Star Wars* title in 2015 and scripted the first 37 issues; and Kieron Gillen, who follows runs on *Darth Vader* and its follow-up series, *Star Wars: Doctor Aphra*, by taking over the flagship book with issue #38. Together they share their favorites of the 40th Anniversary Variant Covers—and discuss the joy of *Star Wars* storytelling.

JORDAN D. WHITE: I was negative 2 years old when the original *Star Wars* hit the screens in 1977, so obviously I didn't see it in theaters. In fact, I cannot remember the first time I saw the movie we now call *A New Hope*—it's just always been a part of my life. The knowledge of Luke Skywalker, Princess Leia, et al. is buried all the way back there in my memory with the knowledge of my family members and the alphabet. The fact that I now get to oversee the creation of all-new stories about these massive, mythical characters is one of the most amazing parts of my job, and one I am ever grateful for. So as the 40th anniversary of the film that started it all came closer, we knew we had to celebrate.

And I knew I wasn't the only one who would want to. Since I started on the *Star Wars* comics, I've heard from countless of Marvel's greatest artists how much they love it and

cannot wait for their chance to leave their mark on the galaxy far, far away. That's how I hit on the idea for what you hold in your hands: We break the story of *A New Hope* into 48 distinct images and release those as variant covers all across the anniversary year, four per month, and each with a different artist. Marvel's top artists joining together to retell one of the most important stories in modern pop culture.

My assistant editor, Heather Antos, and I made up the list of moments from the film, and then Heather took point on reaching out to the artists and coordinating the schedule. We couldn't be happier with the results, and we hope you'll agree. We ALSO hope that Jason Aaron and Kieron Gillen are happy with them, as they join us here to discuss the covers and the legacy of *A New Hope*.

Welcome, guys! Let's start with our tribute to



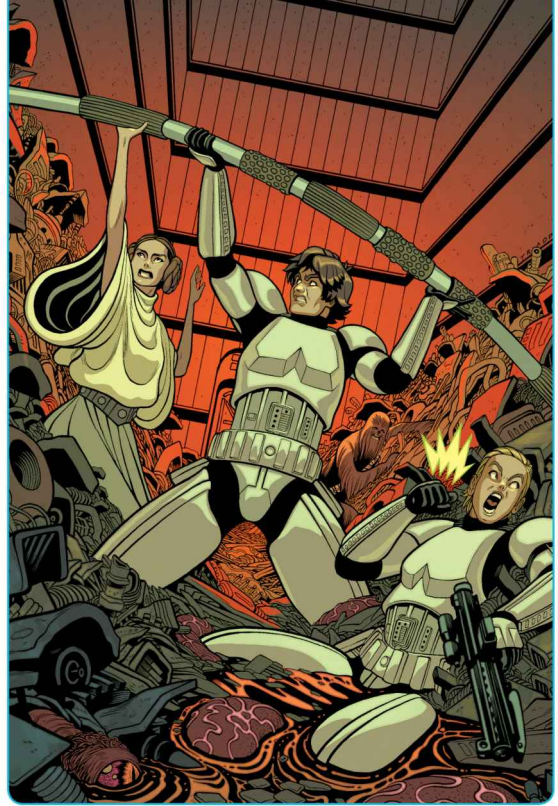
STAR WARS: ROGUE ONE ADAPTATION #1 COVER BY MIKE MAYHEW

the film. What is your favorite scene from *A New Hope*? And how do you feel the corresponding cover captured it?

KIERON GILLEN: Oh, man. What's your favorite is just the hardest. It's *A New Hope*—it's this greatest-hit string of iconic beats and scenes and moments. You'd get a different favorite if you asked me at every different mood. You ask me when I've got my craft nerd head on, and I'd nod at the opening shot of the cantina, which is a masterclass in world-building and mood. Hey—here's a bunch of weird-looking aliens, chilling, but threateningly so. You've got more imagination in each individual alien than most science-fiction movies made today.

And Mike Mayhew's take goes a different way than just "here is a world on the page." You get the photo-realistic vibe, and the band playing, whatever that alien is called on the dance floor throwing down and spilling its drink while Jawas look on as if they're Baby left in the corner. It's not drawing the scene but imagining something that could easily happen in that bar. That's a really fun approach.

JASON AARON: By far my favorite part of *A New Hope*, when everything completely clicks for me, is when Han and Luke rescue Leia. That's when the bickering goes up to 11. And I love every second of it. They're all blundering their way through what appears to be a hopeless rescue mission, and they all seem to be incredibly annoyed by one another. That to me is at the heart of *Star Wars* and why I first fell in love with this ragtag band of rebels. We fall in love with those characters before they ever fall in love with each other. The story earns that love and respect, by putting them all through hell together. And one of the best and most memorable examples of that hell is the trash-compactor scene, which is perfectly captured here by the amazing Tradd Moore and Matthew Wilson. The bending rod. Luke's intensity as he's yelling into the communicator at C-3PO.



STAR WARS: POE DAMERON #18 COVER BY
TRADD MOORE & MATTHEW WILSON

The hint of the monster lurking below. It's all there. Never has a room full of wet garbage looked so beautiful. Or like so much fun.

JORDAN: You heard it here first, folks—Jason Aaron calls Marvel's *Star Wars* comics wet garbage. Sorry, sorry, just doing that annoyed-bickering thing you like so much. Speaking of things you like so much, which cover is your favorite of the 48?

KIERON: Jordan, you know that asking me my favorite of 48 is a surefire way to make 47 artists want to fire a proton torpedo down my exhaust pipe, right? I haven't survived in this industry by making enemies like that.

Okay. I'll select a couple. Stephanie Hans' take on the death of Alderaan solves the storytelling problem to maximize the emotion. The problem being, we need to see Alderaan being destroyed. We also need to see Leia's face to capture the anguish. So Stephanie uses the reflection in the Death Star bridge to show the chaos, and then uses the composition to capture the pain of the princess. That's great stuff. Oh, and Daniel Acuña's storming of Leia's prison is just a joy. So much energy, so much color.



STAR WARS (2015) #37 COVER BY GREG SMALLWOOD

JASON: Yeah, Acuña's cover is one of my faves as well. So is the other cover of Leia's rescue, by Amy Reeder, where she grabs a blaster and joins in, much to the surprise of the boys. I also love the cover by Daniel Warren Johnson and Mike Spicer of Luke's X-wing as it's making that fateful, final shot to destroy the Death Star. That's a very kinetic moment that feels very active and alive, but at the same time you can also somehow feel your heart stuck in your throat, like you're frozen, waiting to see if those torpedoes actually make it into that exhaust port.

JORDAN: Those are really great choices. Another I really love is Ed McGuinness, Mark Morales and Laura Martin's image of Han and Chewie fighting their way off the Death Star. I think they really nailed the roaring energy of Chewbacca and the cocky certitude of that scoundrel Han. Great-looking cover. Are there any that really surprised you, or went a different way with the image than you would have expected?

KIERON: Oh, a bunch. Will Sliney and Jordan Boyd's take on the Death Star briefing is

an interesting one. Rather than drawing what the scene looks like, or a take on the emotions of it, it draws the whole section in a single image. It's actually a very comic-cover image, rather than a realistic image. Clearly, Han and Chewie weren't actually excitedly counting their reward directly at the back of the briefing...but that's the point of that section of *A New Hope*, and it captures all of that.

JASON: Yeah, that's a great way to sum up that moment in time for Han. I'm also really struck by the cover of Vader standing over Ben Kenobi's empty cloak by Greg Smallwood. It's a very stark image, but it manages to feel quite somber and sad to me, and gives a real gravitas to the climax of that long-running Obi-Wan/Anakin relationship.

JORDAN: I was really blown away by Julian Torino Tedesco's depiction of Ben Kenobi sensing the destruction of Alderaan. It's such a quiet moment in the film, but a powerful one, and the way he depicted it put all that power and explosiveness into an image of a calm older gentleman. It really shows his oneness with the Force. I mean Kenobi's, not Tedesco's...but both, I guess.

This movie made such an impact on so many people—and I assume on each of us—what's it like to be able to literally continue the story from such a huge saga right where it left off when you were a kid?

KIERON: I talked a little about this when taking over *Darth Vader*, but *The Empire Strikes Back* was the first movie I remember seeing in the cinema. Vader was my first image of evil, the movie my founding myth. That I got to write the prologue to my own entrance into geek culture is the sort of inspired meta lunacy that sounds like a "Grant Morrison writes *The Terminator*" setup. If you squint.

So the more amazing thing is how my brain hasn't just fried over the whole thing. In fact, writing in the *Star Wars* universe is incredibly

natural. It's fast and comes from the gut, and while I'm aware I should be paralyzed with doubt, I just feel entirely free.

Clearly, I suspect I'm in denial about it, and it'll sink in in a few years' time, and I'll have to lie down and cry for a while.

JASON: It was a huge honor and a thrill, of course, and I'm really proud of what I was able to accomplish over 37 issues. In the beginning, when we first started working on these comics, we all talked about wanting them to feel like the films, right? To feel like an extension of that original trilogy. Like the next chapter of that story, one that you just couldn't skip. And I feel like we all did a good job of that. I'm really happy about all the big moments we were able to include—like Luke facing Vader, Luke fighting Boba Fett, Vader learning that Luke is his son and [readers] finding out that Han has a “wife.”

JORDAN: Since we're talking about it... Jason, how does it feel to put those toys down now, as you leave the series? And Kieron, any thoughts on picking things up right where Jason left them?

JASON: Well, I definitely wasn't bored or tired of writing those characters. I totally could've stuck around and not run out of ideas. But I feel like that's also what made it a good time to step away. Better to leave when you've still got some bullets left in your holster than when you've fired them all. Just means that someday maybe I'll have to come back and write some of these folks again. But for now, I'm just excited to see what Kieron is gonna do. I've loved everything he's done in *Star Wars*—land so far, so I don't expect this to be any different. Maybe just with fewer murder droids.

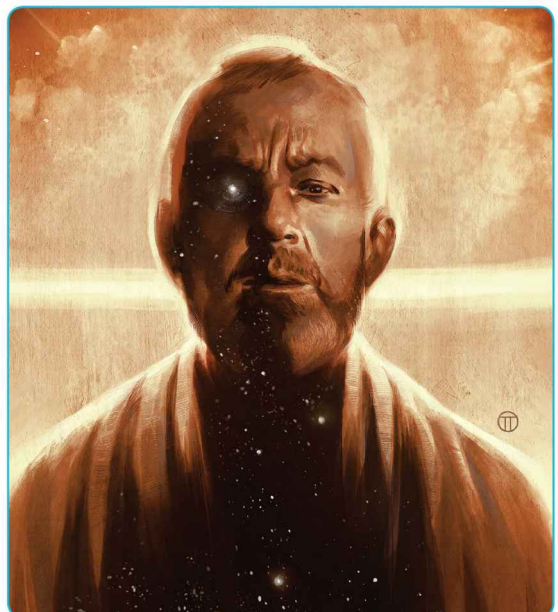
KIERON: I'm still not sure that Jason isn't going to go “PSYCH!” and carry on writing it. Assuming this isn't all some elaborate Aaronian practical joke, there's a completely different set of pressures. Jason and his

collaborators have done so much with the book, and I have to find a way to approach the material and find meaningful adventures for all the cast in the period. I think I've got that—this is a militaristic, rebel-centric *Rogue One*-y book as opposed to the core-Jedi approach that Jason leaned toward—but I just hope we can pull it off. Luckily, it's post-*A New Hope*, so there's lots of hope to go around. Hope for everyone!

JORDAN: One more question, just because I am interested: When you talk about this film, do you usually call it *A New Hope*, Episode IV or *Star Wars*? I admit—in my heart of hearts, I can never really stop thinking of it as just *Star Wars*.

KIERON: Yeah, me, too. I will shamefully admit to having to explicitly stop, take a half breath and then say *A New Hope* rather than just saying *Star Wars*. Let's hope this doesn't get me fired.

JASON: Ha, yeah, I'm totally the same. Saying *A New Hope* always feels a little to me like when we were all referring to Prince as “The Artist Formerly Known as Prince.” He will always be Prince to me (may he rest in peace)—and *Star Wars* will always be *Star Wars*.



STAR WARS: DARTH MAUL (2017) #5 COVER BY JULIAN TOTINO TEDESCO

HOW TO DRAW STAR WARS THE MARVEL WAY

Heather Antos, Terry Dodson, Stephanie Hans, Mike Mayhew and Will Sliney share insights into the process of bringing the 40th Anniversary Variant Cover program to life.

So the idea had been to retell *Star Wars*: Episode IV *A New Hope* via the artistic medium of the comic-book cover. But how do you go about turning that vision into reality? For Marvel's *Star Wars* assistant editor, Heather Antos, the process naturally began by spending a couple of hours in the company of an old friend: the original movie. "It was pretty easy, really," Antos confesses. "When I got the assignment, I knew already how many scenes the story had to be broken down into. So it was basically as simple as going home, popping in the DVD with a notebook in hand and just jotting down the key events as the film progressed. After I finished watching, I counted up the scenes and then had to decide which moments needed to be cut, or expanded upon, to fit 48 covers." Simple as that. She only had to watch the film once—largely because, as she puts it, "I've had that movie basically memorized for years now! Some of my earliest memories of my childhood are playing 'escape the trash compactor' on my elementary school's playground!"

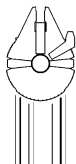
If step one was child's play, the next—recruiting the talent to bring each cover to life—was fairly straightforward, too. After all, finding comic-book artists with a passion for *Star Wars* isn't too hard. "When the project got officially announced at the end of 2016, I had a few artists reach out to me via Twitter campaigns for specific moments and scenes," Antos says. "Specifically, I remember Chip Zdarsky pleading for the Han/Jabba scene on Tatooine. I hadn't cast that scene yet, and everyone loves a good Chip Zdarsky cover, so I emailed him straightaway. It just goes to show if you want something, it never hurts to ask!"

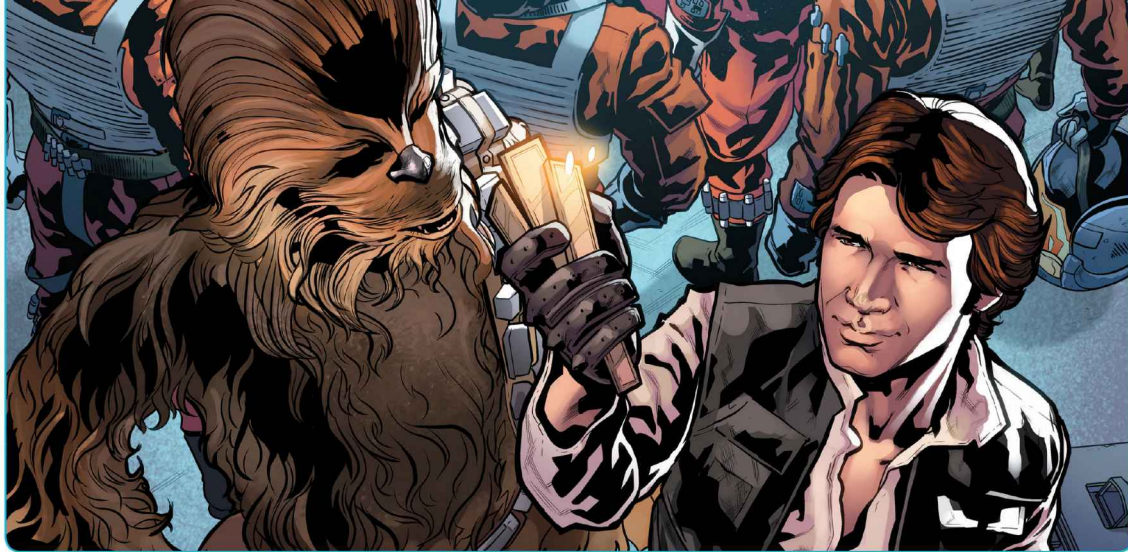
Editorial input into the approach to each cover varied, depending on the artist and particular scene involved. "There are some artists that

are just beyond when it comes to coming up with cover designs," Antos says, "so I didn't want to give them any direction whatsoever. I wanted to see what they came up with. I think the most exciting part of this project has been seeing how these scenes, both famous and infamous, have been reinterpreted. It's very cool seeing them through different lenses—a different place in the galaxy at that moment, through a different character's eyes." And indeed, different creators' eyes. With so many glorious images to choose from, which would Antos most like to hang on her wall? "Hands down the cover that stands out to me is Julian Torino Tedesco's Ben Kenobi/Alderaan 'I feel a great disturbance in the Force' cover that appeared on *Star Wars: Darth Maul* #5. It completely takes my breath away and totally captures that moment in a way that the film just can't. You really get a sense that Ben is feeling Alderaan's destruction through the Force. And in a way, the viewer now does, too."

Another standout cover is unique in the use of a word balloon: Kevin Nowlan's "These aren't the droids you're looking for" piece for *Star Wars* (2015) #31. "He was actually the only artist who suggested using one," Antos says. "Gives it a very old-school look, which is really fun!"

But few creators could have been more enthusiastic for the project than Will Sliney (*Fearless Defenders*, *Spider-Man* 2099). "I'm a huge fan of it all," Sliney says of *Star Wars*. "The films, the comics, the animated series, the art books and—unfortunately for my bank account—the Hot Toys. Most of all, though, I love the idea that a single story idea has sparked a universe that so many people have created stories in, whether it's kids playing out imaginary scenarios with their toys or the many great *Star Wars* stories that are being told today."





STAR WARS: JEDI OF THE REPUBLIC — MACE WINDU #4 COVER BY WILL SLINEY & RACHELLE ROSENBERG

Sliney isn't alone in being unable to remember when he first saw *A New Hope*—it was released before he was born—but he does recall seeing *The Empire Strikes Back* for the first time: "Funnily enough, my mom went to the video rental store (remember those?) and picked up *Empire*, but I thought I had already seen it as I just saw *Star Wars* on the cover. It blew my mind. I do remember going to the cinema for the re-releases, though."

Sliney's cover for *Star Wars: Jedi of the Republic—Mace Windu #4* required him to tackle the key scene in which Han Solo turns his back on the Rebellion, choosing instead to take his reward and run—and the artist worked through a number of different ways of depicting it. What influenced his approach? "Well, two things really," he says. "I wanted to get across the boldness of Han as he was convincing himself that taking the money and leaving was the right thing to do. I also wanted to cram in as much *Star Wars* as I could, so I played with a few of the characters that surrounded Han in that scene, whether it was Biggs meeting Luke, Leia being disappointed in Han leaving, or just the hustle and bustle of that scene. In the end, I got my wish and really got to pack in a lot of characters in that image. A lot of funky hairdos, too."

As part of his design process, Sliney worked up a number of head sketches for key figures in the scene, demonstrating his skill at capturing the spirit of these instantly recognizable characters—and, yes, their funky hairdos.

So what's his secret? "I've worked on tons of likeness comics over the years," he says. "I always find that you have to mix the right amount of cartooning into your likenesses, to stop it going too photo-real. Once you cross that line, it's easier to throw down one line of ink that can take the likeness down the wrong direction. For some reason, and a lot of artists will agree with me, Han, Luke and Leia are three of the hardest likenesses to draw out there. But once you bring your own style of art and mix it in with their features, when you get the right balance it comes across well on the page."

Does he have a particular favorite to draw? "All of them!" he jokes. "Nah, it is very hard to choose. My favorite character is Obi-Wan, but I really like the challenge of drawing Luke or Anakin, etc. I can draw Darth Vader with my eyes closed, the amount of times I have doodled that mask just in my own spare time."

Another talented artist who seemingly has no problem capturing that iconic helmet is Stephanie Hans (*Journey Into Mystery*, *Angela: Asgard's Assassin*). The Dark Lord of the Sith features in her own variant cover, portraying the pivotal scene in which the Death Star destroys Alderaan. Faced with the challenge of capturing that cataclysmic moment, as well as Princess Leia's anguished reaction, Hans employed a clever approach to layout for her final piece, gracing *Star Wars: Poe Dameron #16*.

"The difficulty in this scene is the scale of the scene," she says. "You have to include the Death Star, Alderaan and the characters involved—and at the same time, put in the emotion. Leia is a princess, she has to have some presence, even in despair, and Vader is her father, even if they are unaware at that moment. I wanted to convey the cruelty of it all."

Asked to rank her *Star Wars* fandom on a scale of 1–10, Hans replies: "I don't know, 12?" She clearly remembers seeing *A New Hope* for the first time as a young girl, growing up in Strasbourg, France, where she watched the original version subtitled. "Life was giving me a hard time at that moment," she recalls, "and it gave me a small bubble where I could forget about it and be an awkward kid all over again, for a couple of hours. Much appreciated. Being a part of the *Star Wars* universe now, even to this modest extent, is entering pop-culture history. I am always amazed that I am asked to contribute to creations that built the artist I am today. I think, for an illustrator, it is one of the greatest achievements."

Fan-favorite penciler Terry Dodson (*Marvel*

Knights Spider-Man, Uncanny X-Men) was at the perfect age of 7 when *A New Hope* came out, and he describes himself as a bigger fan of *Star Wars* than he is even of Marvel super heroes. As a result, he was excited to take part in the 40th Anniversary Variant Cover program. "My mind started racing to think of my single favorite moment—and there were so many!" he says. When it came down to it, Dodson took on the scene in which Luke and his uncle acquire C-3PO and R2-D2 from the Jawas—on *Star Wars: Darth Maul* (2017) #1—and he, too, considered more than one way of translating the sequence into a single image. "It really came down to telling the most obvious story first," he says, "which led me pretty quickly to this design, knowing I could fit in everything else in the background. I threw in a couple of extras, figuring I might as well squeeze as much as possible in."

Dodson—and his wife and artistic partner, inker Rachel Dodson—are known for their heroic women, which made them ideal to illustrate Marvel's *Princess Leia* series. But they are equally at home with male characters—as demonstrated on their variant cover to *Star Wars* (2015) #24 featuring Chewbacca and Han Solo, the latter in a certain stolen costume from a memorable scene from *A New Hope*. "All the classic *Star Wars* characters I love—it's so much fun to draw them. And the issue #24 cover was by my request—it was supposed to be a series of stormtrooper covers and I thought, 'Heck, I love Han and Luke in those outfits—let's do that instead!'"

For Dodson, the key to convincing *Star Wars* artwork is staying true to the characters: "It really is their attitude, their defining action for that particular expression—each of those characters really act a particular way for each shot." But if Marvel follows suit with a similar variant-cover celebration for the 40th anniversary of *The Empire Strikes Back*, facial expressions won't be an issue, should Dodson get his way. Asked what scene he would select, he's adamant: "Gotta be something with Boba Fett!" Mike Mayhew (*Avengers, The Star Wars*)



STAR WARS: POE DAMERON #16 COVER BY STEPHANIE HANS

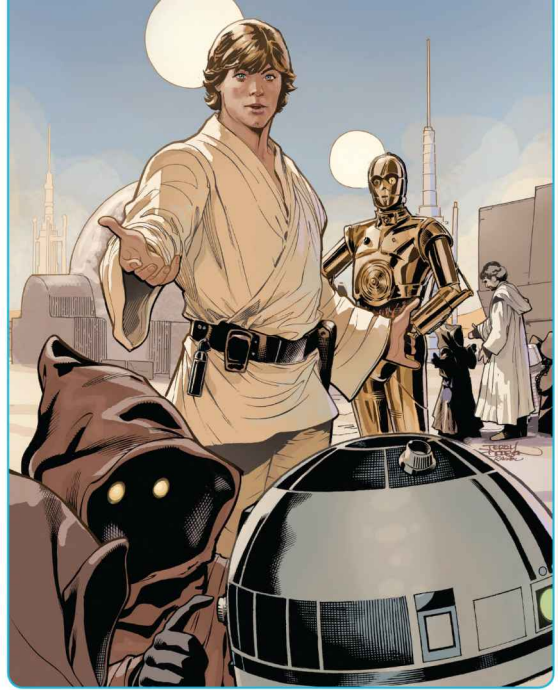
was the same age as Dodson when *A New Hope* hit the silver screen. "I was the prime audience for it," he recalls, "raised on *Planet of the Apes*, *Famous Monsters of Filmland* magazine and *Star Trek*. *Star Wars* pretty much blew my mind. I first saw it with my best bud from second grade and his dad at the Cine Capri theater in Phoenix, Arizona. That was the best theater, with the biggest screen in the state. I will never forget it."

And through the years, Mayhew says he has only grown more appreciative: "I'm a huge admirer of the risk George Lucas took and the tenacity he had when making the first movie, and I'm in awe of his business acumen. I've grown to love the prequels. I have a 9-year-old, and Anakin from Episodes II and III is his man. He loves those ones the best, and I see them through his eyes."

For Mayhew himself, though, Luke will always be the star: "There is something about his '70s hair, blue eyes and farmboy looks that screams *Star Wars*. Drawing the original characters for me is like playing with my old Kenner action figures—I could lose myself in their adventures."

While it doesn't feature Luke, Mayhew's cover for *Star Wars: Rogue One Adaptation #1* boasts a hard-to-beat cast: the Mos Eisley cantina band! Depicting that scene must surely have had the infectious John Williams score running through his head for weeks. "I did think of the music!" he says. "My mentality was, if you saw the art and didn't hum the tune, it was a failure!"

The artist has shared almost his whole life with *Star Wars*: "Of course, everyone always asks me if I'm related to Peter Mayhew, who played Chewbacca—I did tell kids in elementary school he was my uncle!" But he had, pardon the pun, lost all hope of working on the franchise himself—until a unique opportunity presented itself in 2013. "I had written off *Star Wars*," he says, "until one day out of the blue I got this email from Dark Horse Comics to draw



STAR WARS: DARTH MAUL (2017) #1 COVER BY
TERRY DODSON & RACHEL DODSON

The Star Wars. Honestly, that morning I was in the shower thinking about the new *Star Wars* movie J.J. Abrams was going to make. I was so jealous/fascinated with the task J.J. had in front of him. I remember thinking to myself in the shower, if I got the call to help make a new *Star Wars*, I would say, 'Guys...I've been waiting to hear from you since I was 7 years old.' I went in the office and was blown away at the email waiting for me, which was basically a chance to remake *Star Wars* via George's original, largely unknown draft. And I've been drawing *Star Wars* ever since."

Indeed he has—not least with interior artwork on Marvel's *Star Wars* series, in which he has demonstrated a flair for illustrating the past adventures of a younger Obi-Wan Kenobi. In addition, Mayhew's ever-eye-catching covers have graced that and related books, as he joins an incredible roster of talents whose works of art are as suited to hanging in museums as adorning the fronts of comic books.

Over the following pages, we have selected some of the finest covers from Marvel's various *Star Wars* titles, each featuring the iconic cast of *A New Hope*—including pieces by Mayhew and Dodson, as well as John Cassaday, Joe Quesada, Alex Ross, Skottie Young and more. We hope you'll agree that the Force is strong in this gallery.



JOURNEY TO STAR WARS: THE FORCE AWAKENS — SHATTERED EMPIRE #1 VARIANT COVER BY MIKE MAYHEW



STAR WARS (2015) #8 VARIANT COVER BY JOHN CASSADAY & LAURA MARTIN





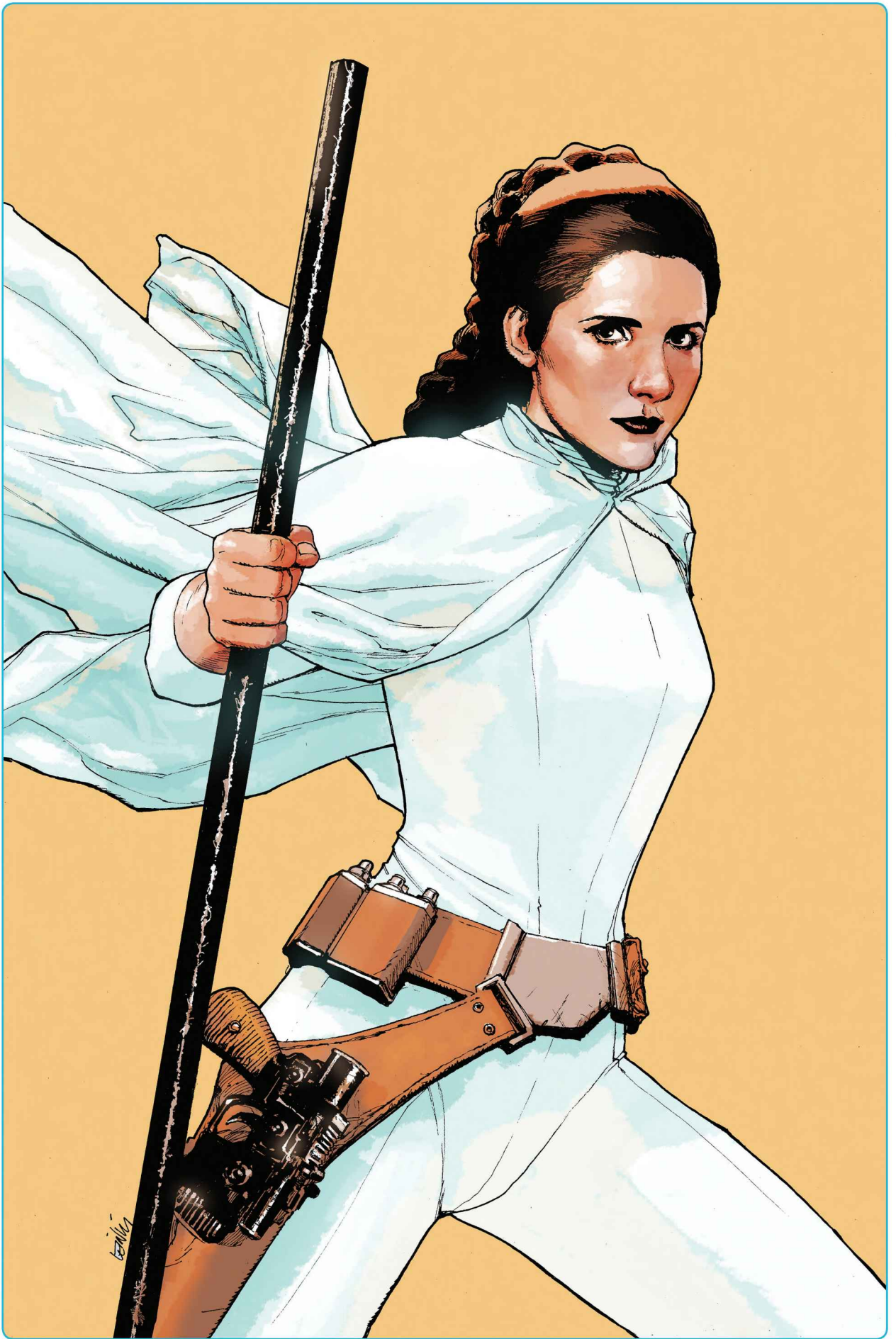
STAR WARS (2015) #12 COVER BY STUART IMMONEN, WADE VON GRAWBADGER & JUSTIN PONSOR













STAR WARS ANNUAL #2 COVER BY MIKE MAYHEW





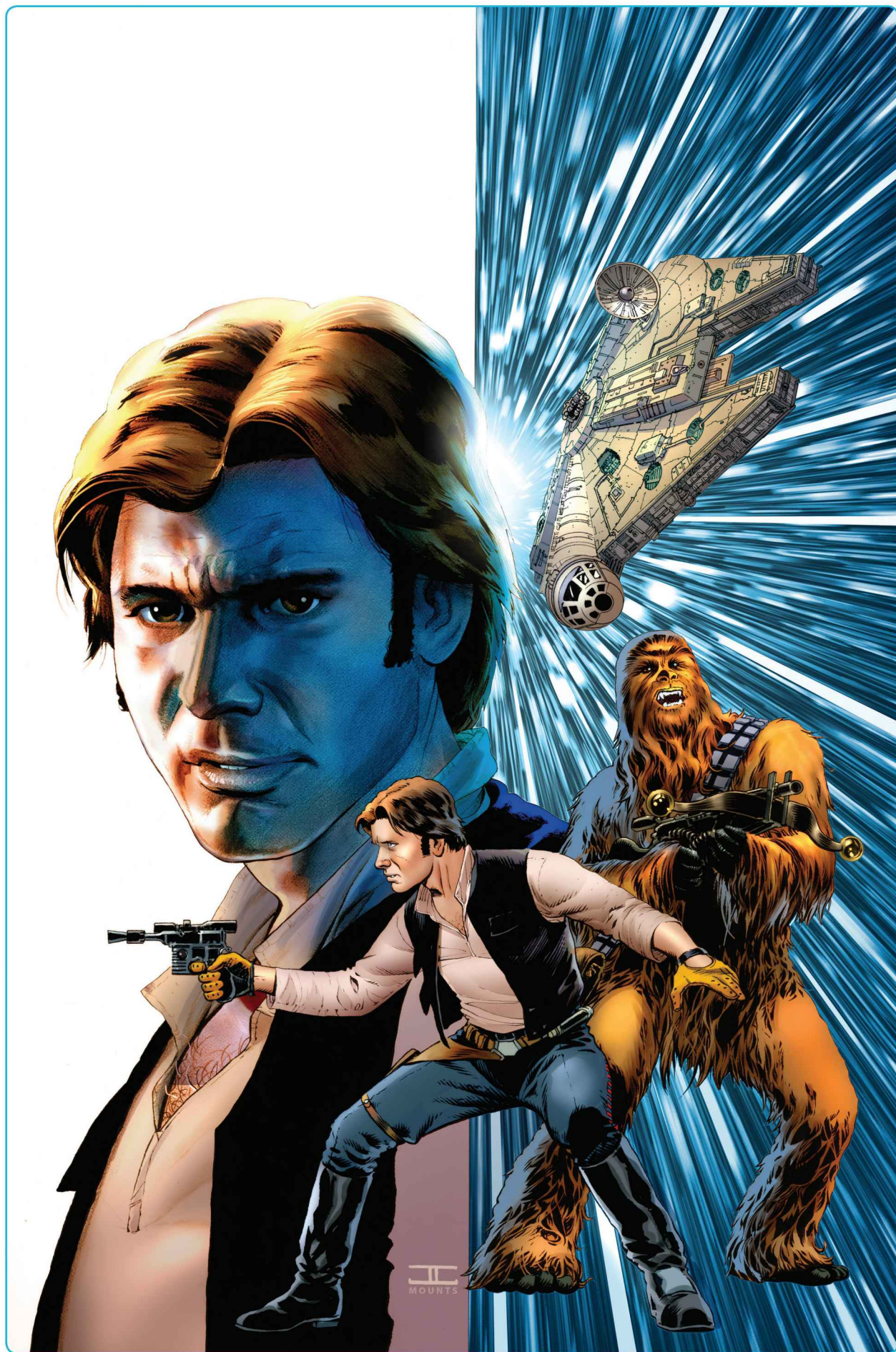




STAR WARS (2015) #35 COVER BY MIKE MAYHEW



HAN SOLO #1 COVER BY LEE BERMEJO



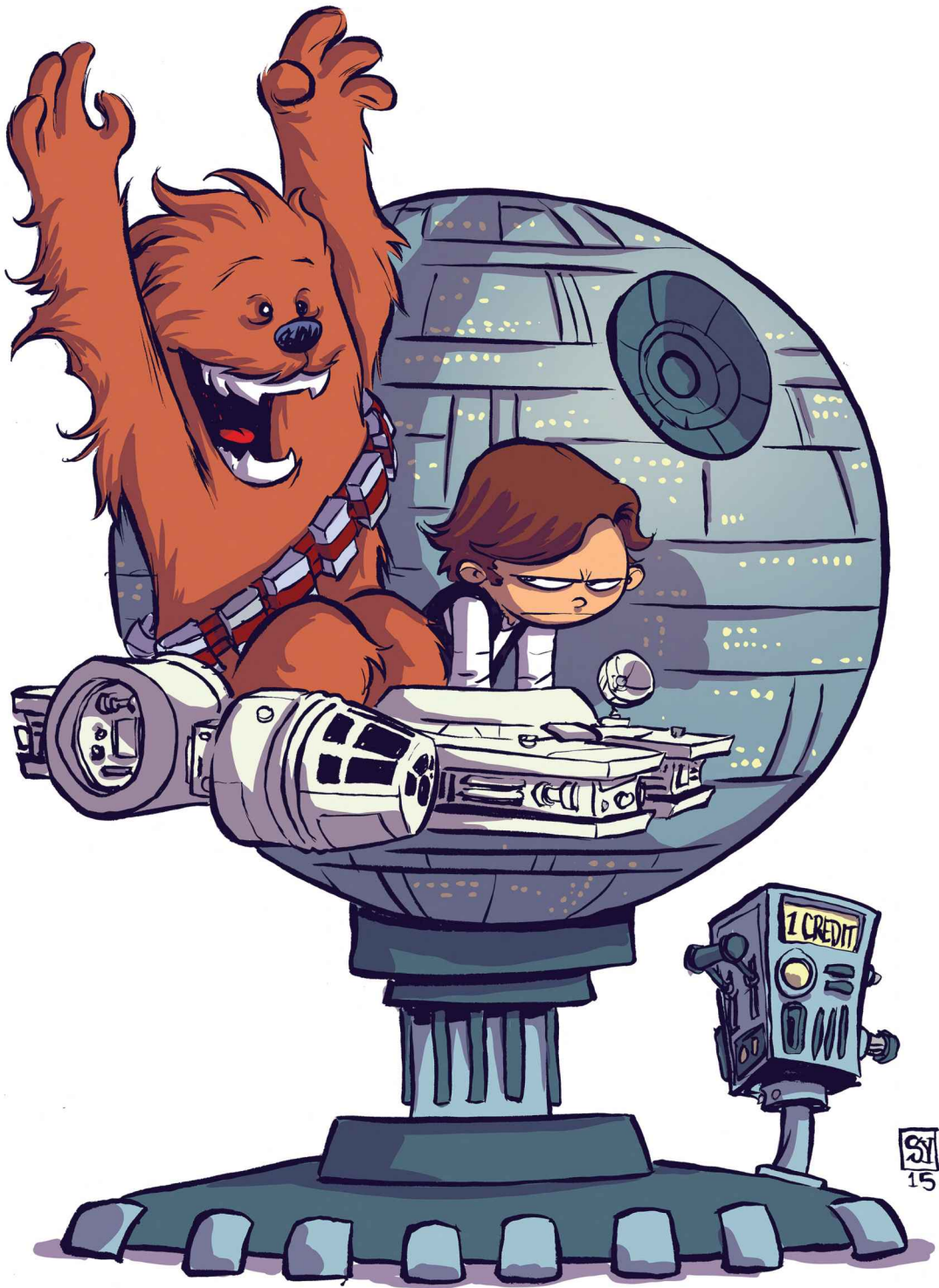
HAN SOLO #1 VARIANT COVER BY JOHN CASSADAY & PAUL MOUNTS

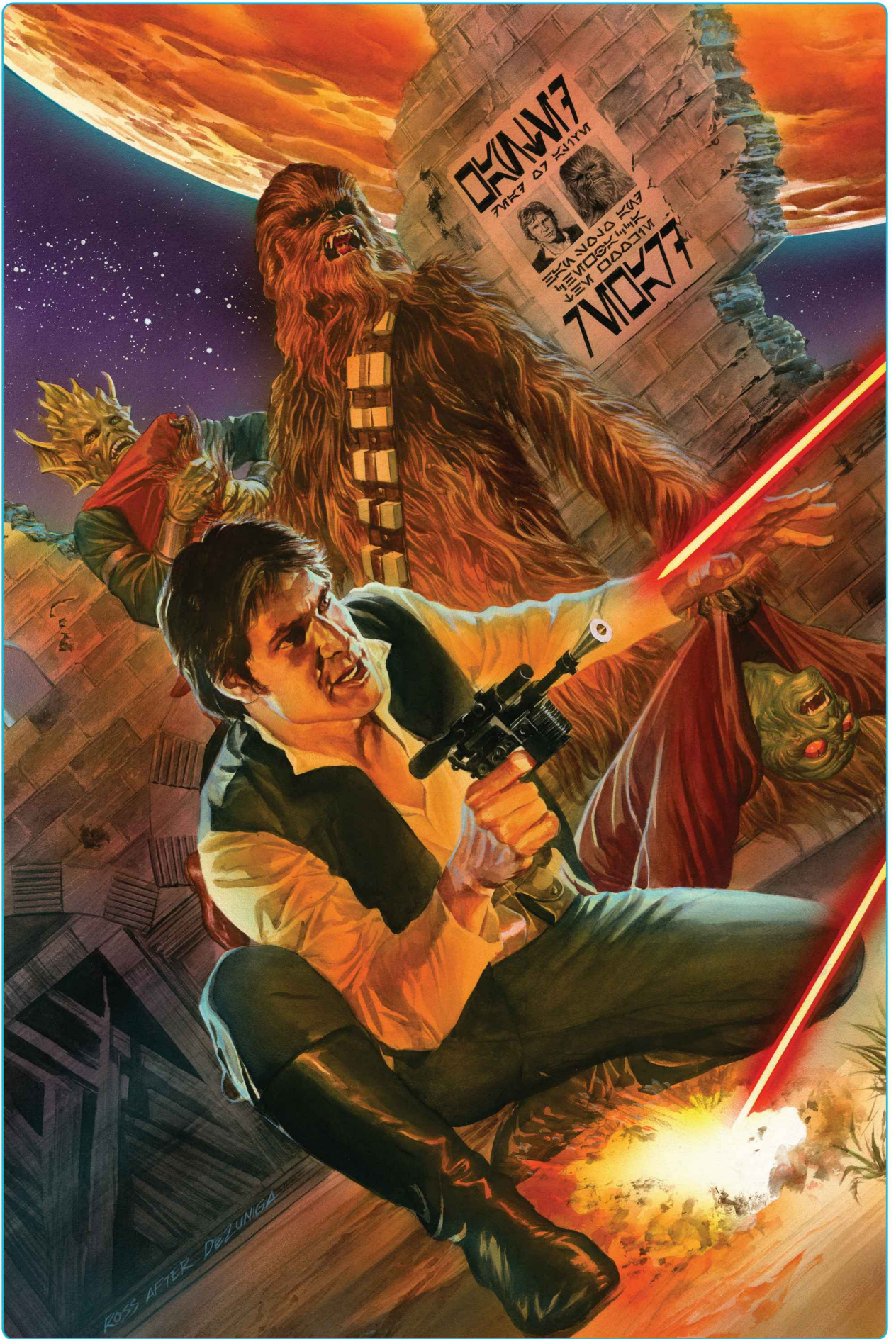


HAN SOLO #1 VARIANT COVER BY MICHAEL ALLRED & LAURA ALLRED

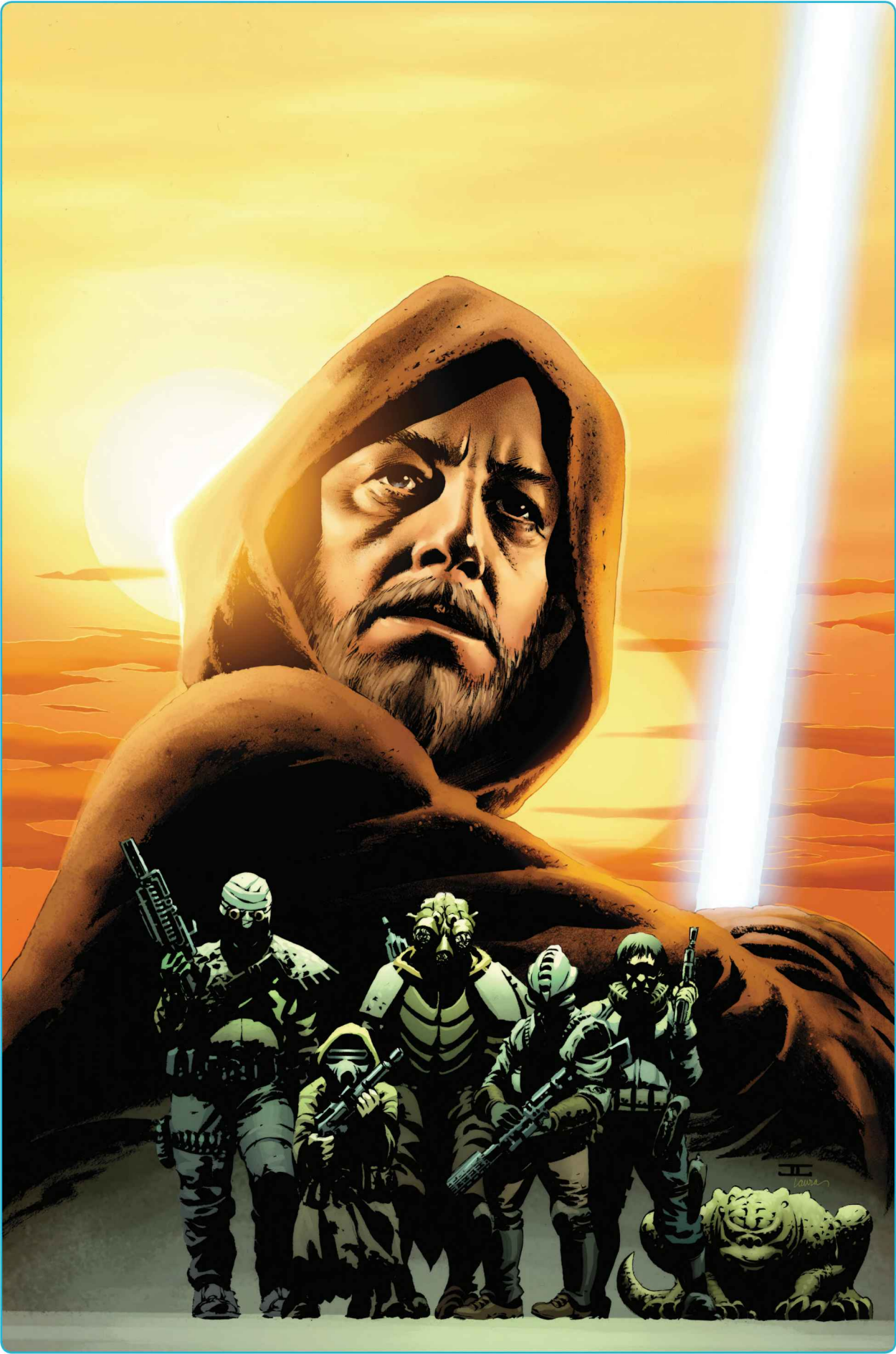


HAN SOLO #2 COVER BY TULA LOTAY





CHEWBACCA #1 VARIANT COVER BY ALEX ROSS

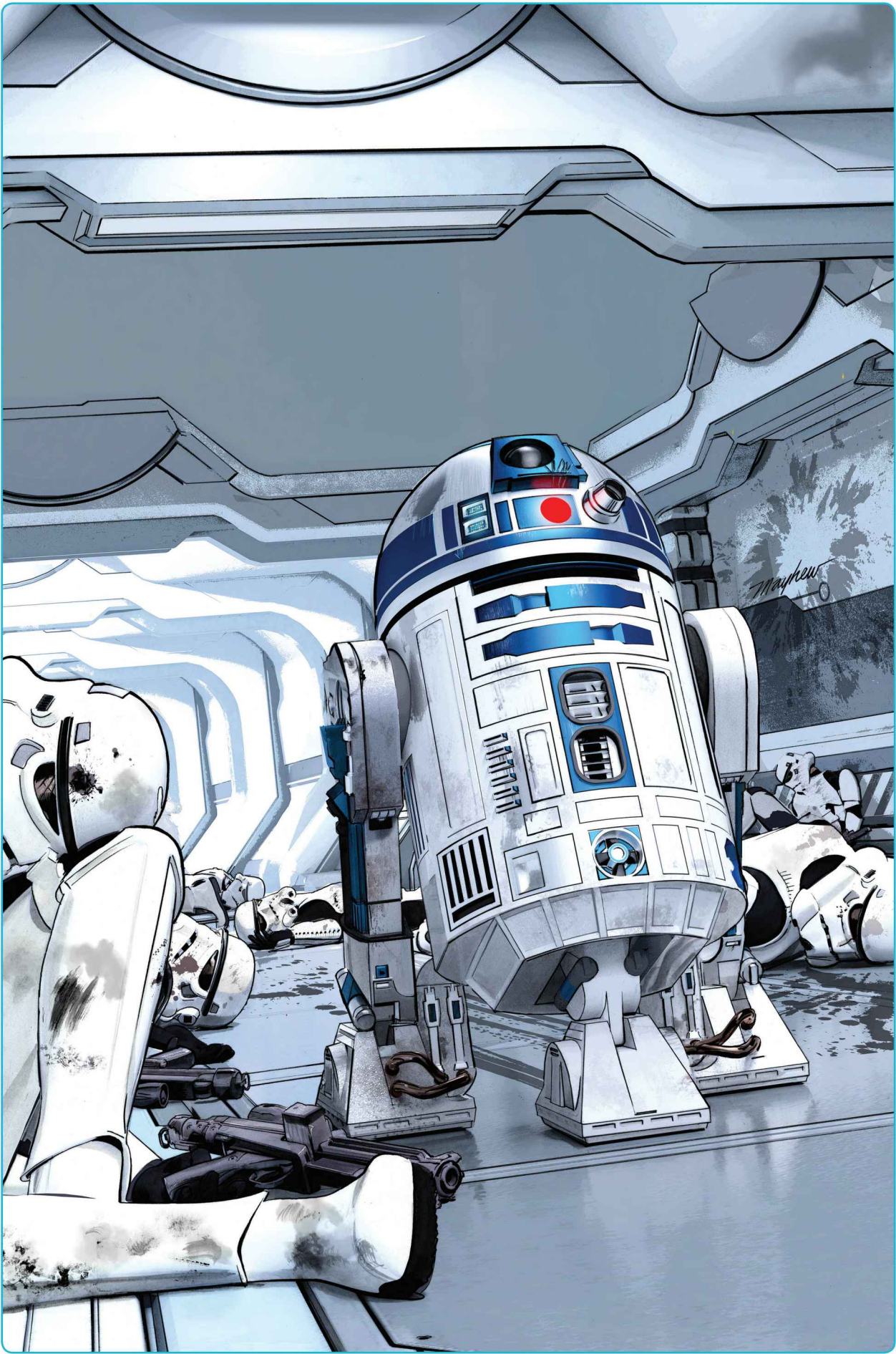






STAR WARS (2015) #15 COVER BY MIKE MAYHEW







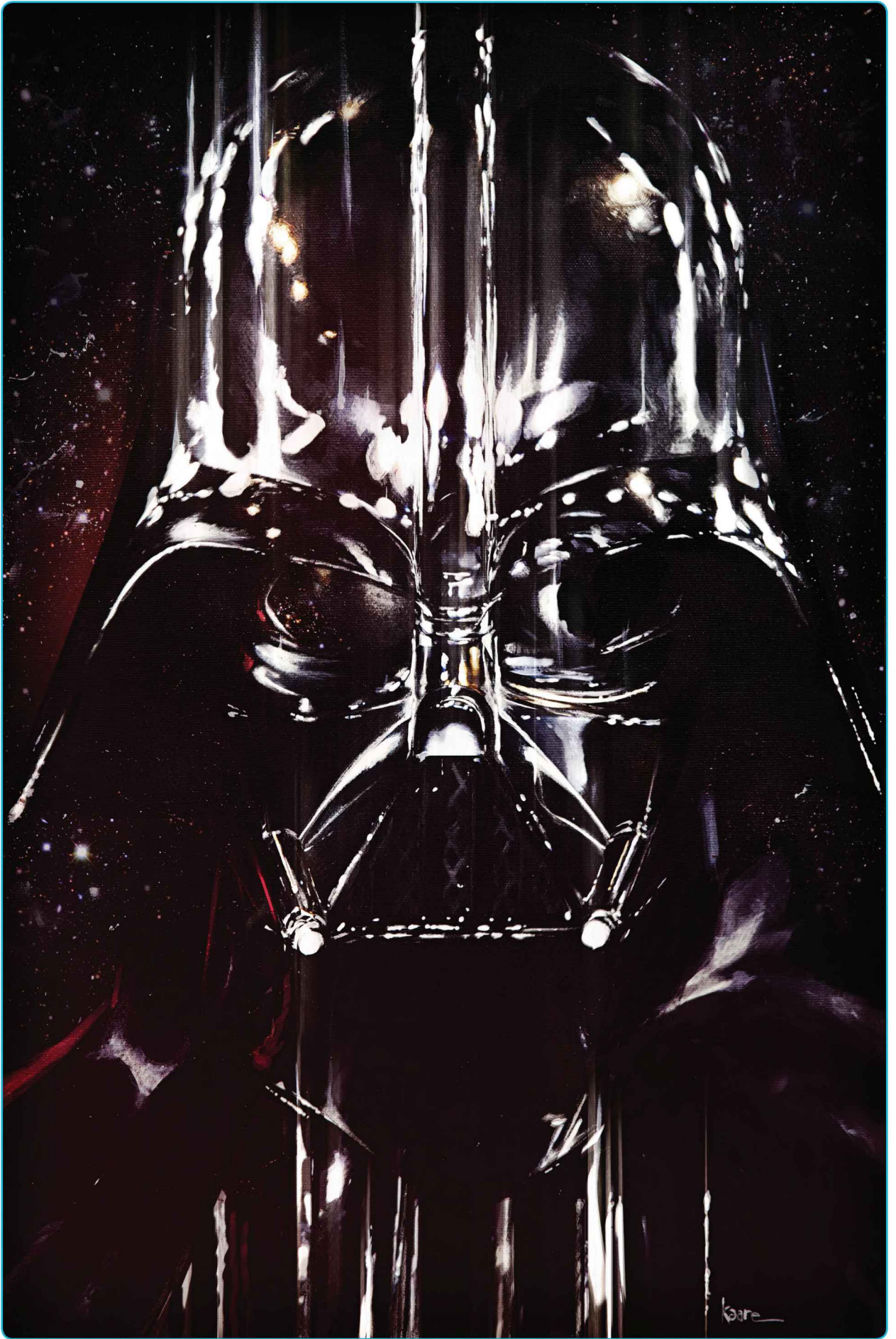
DARTH VADER (2015) #15 VARIANT COVER BY FRANCESCO FRANCAVILLA



DARTH VADER (2015) #9 VARIANT COVER BY ADI GRANOV



DARTH VADER (2015) #13 COVER BY MARK BROOKS



DARTH VADER (2015) #16 COVER BY KAARE ANDREWS





DARTH VADER (2015) #25 COVER BY JUAN GIMÉNEZ



DARTH VADER (2015) #25 VARIANT COVER BY KAMOME SHIRAHAMA



DARTH VADER (2015) #25 VARIANT COVER BY CHRIS SAMNEE & MATTHEW WILSON



DARTH VADER (2015) #25 VARIANT COVER BY JOE QUESADA & RICHARD ISANOVE



DARTH VADER (2017) #1 VARIANT COVER BY ADI GRANOV



DARTH VADER (2017) #1 VARIANT COVER BY FRANCESCO MATTINA



STAR WARS





THE GREATEST SPACE-FANTASY OF ALL!

It may have been cover dated July 1977, but Marvel's original *Star Wars* #1 actually hit shelves ahead of the film's May 25, 1977, release—and so offered eager comic-book fans their first look at Luke Skywalker, Princess Leia, Han Solo, C-3PO, R2-D2, Obi-Wan Kenobi and the fearsome Darth Vader. The issue began a six-chapter adaptation of *Star Wars: Episode IV A New Hope* by writer Roy Thomas and artist Howard Chaykin, which presented all the classic scenes in the "Mighty Marvel Manner"—as well as a few that never made it to cinema screens. *Star Wars* #1, reprinted in full here, began a hugely successful 107-issue run now available in its entirety in three *Star Wars: The Original Marvel Years Omnibus* volumes. In place of a letters page, the book offered the following essay by Thomas on how *Star Wars* arrived at the House of Ideas.

STAR WARRIORS

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THE STORY BEHIND STAR WARS
The Movie and the Comic-Mag
by Roy Thomas

It started slowly, this *Star Wars* project. Both for George Lucas and even for Marvel Comics.

It's a couple of years now since I met George Lucas, already celebrated as the film-maker behind the blockbuster *American Graffiti*. I was an ardent admirer of that film (and had also been intrigued by his earlier, science-fiction feature *THX 1138*). George, in turn, had expressed a desire to see the Carl Barks/ Uncle Scrooge McDuck painting which hangs proudly in my living room, and was enthusiastic about another pride and joy of mine, our late lamented \$1 magazine UNKNOWN WORLDS OF SCIENCE FICTION. We met, shared a dinner and a few anecdotes, and that was it.

Or so it seemed.

For, a few months later, a friend of George's looked me up. His name was Charlie Lippincott, and he was (for lack of a better term, he said) media projects director of George Lucas' new film, *Star Wars*, about which I knew nothing but the name.

Fairly understandable, since at that stage filming hadn't even been started.

Charlie informed me, after a spaghetti dinner and some more swapped anecdotes, that he and George would like Marvel Comics in general and me in particular to handle the comic-book adaptation of *Star Wars*. I was, of course, both flattered and flabbergasted. And, when Charlie brought out stats of a dozen or so beautiful paintings of projected scenes from the movie ("sketches," they're called in the trade, but they were painstakingly detailed and breathtakingly beautiful), I was definitely hooked.

Within a couple of days, Smilin' Stan Lee had seen my enthusiasm and figured, I guess, that "What the heck, it'll give the Kid something to do." STAR WARS was tentatively added to the hectic Marvel schedule, after some slight debate about whether it should be a color or black-and-white mag, about whether it should be adapted in one issue or twenty, etc. I wanted to adapt George's script in about a half dozen issues, in full color—and I guess I was fairly persuasive that particular day.

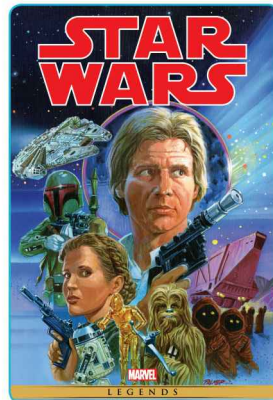
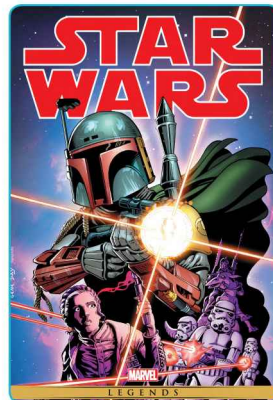
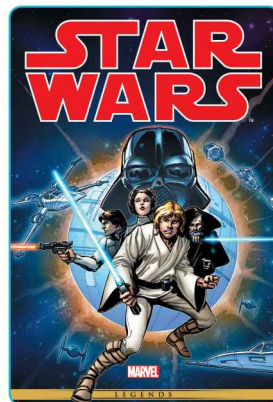


By that time, reading over the script and having perused the illustrations which would soon become filmic reality, I had already chosen the artist I would give first crack at STAR WARS, Marvel version.

Howard Chaykin's drawn space fantasy (or space opera, if you will) for just about every market over the past couple of years. For our competition, for underground-type mags, and even for us, as witness last year's MARVEL PREMIERE issue featuring one MONARK STARSTALKER. Howie took one look at the script and the "production sketches," and his only question was—"When do we start?"

He's got top-notch help, too, to help the two of us produce the STAR WARS comic on a monthly basis. This issue's cover, for instance, based on a poster by the talented Mr. C., was inked by Tom Palmer, a favorite of Marveldom Assembled. And, starting with issue #2, the inking chores (if you can call such an enjoyable assignment a "chore") will be done by Steve Leialoha, in between encounters with HOWARD THE DUCK. We think Chaykin and Leialoha are gonna be a duo to remember.

And STAR WARS, both as film and as comic-book, is going to be just what it says out there on the first page: "The Greatest Space-Fantasy of All!"



STAR WARSTM

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1 JULY
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THE GREATEST SPACE-FANTASY FILM OF ALL!

STAR WARSTM



**FABULOUS
FIRST
ISSUE!**



**ENTER LUKE
SKYWALKER!**
WILL HE *SAVE* THE GALAXY--
OR *DESTROY* IT?

MARVEL'S EPIC OFFICIAL ADAPTATION OF
—A FILM BY GEORGE LUCAS—

Stan Lee ROY THOMAS * HOWARD CHAYKIN * JIM NOVAK * ... ADAPTING THE GREATEST
PRESENTS: SCRIPTER/EDITOR * ILLUSTRATOR * LETTERER * SPACE-FANTASY OF ALL!

STAR WARS

ADAPTED FROM THE GEORGE LUCAS FILM

It is a period of CIVIL WAR in the galaxy.

A brave alliance of UNDERGROUND FREE-
DOM FIGHTERS has challenged the tyranny
and oppression of the awesome GALACTIC
EMPIRE.

To CRUSH the rebellion once and for
all, the EMPIRE is constructing a
sinister new BATTLE STATION.
Powerful enough to destroy an en-
tire planet, its COMPLETION will
spell CERTAIN DOOM for the
champions of freedom.

Striking from a fortress hidden among the billion
stars of the galaxy, REBEL SPACESHIPS have won
their first victory in a battle with the powerful
IMPERIAL STARFLEET. The Empire fears that
ANOTHER defeat could bring a THOUSAND MORE
solar systems into the rebellion, and IMPERIAL
CONTROL over the galaxy would be LOST FOREVER.

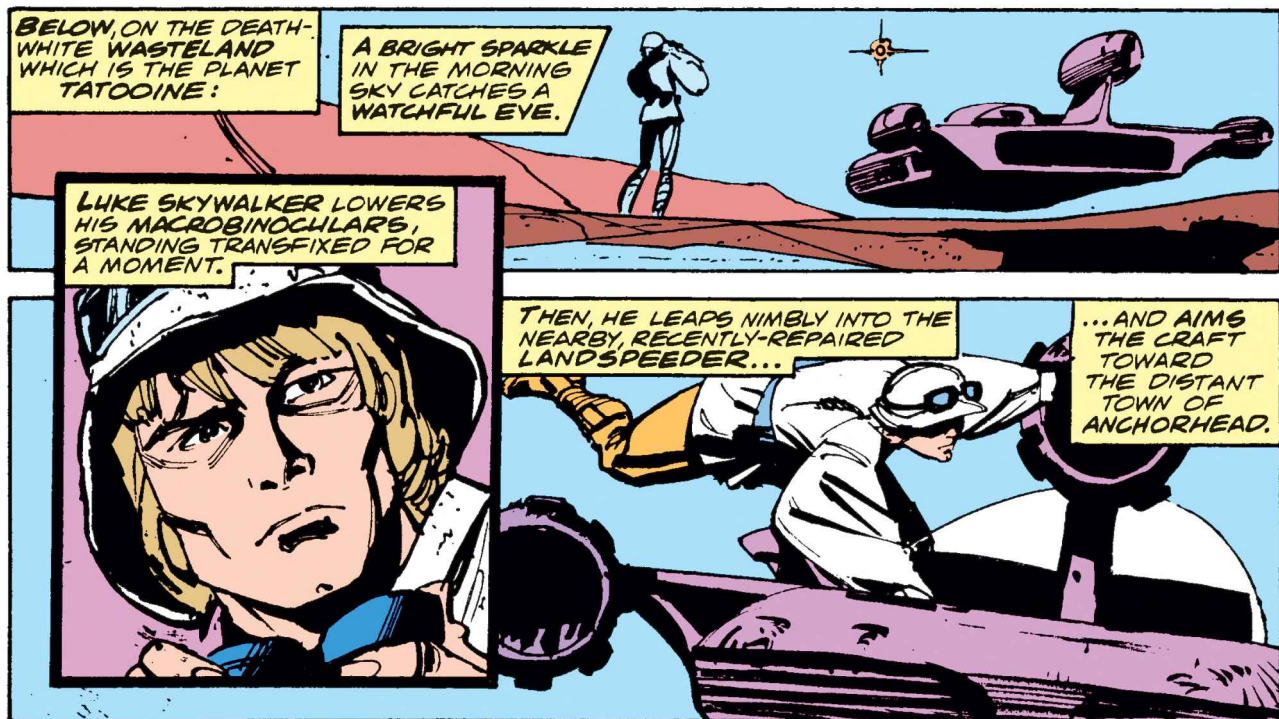
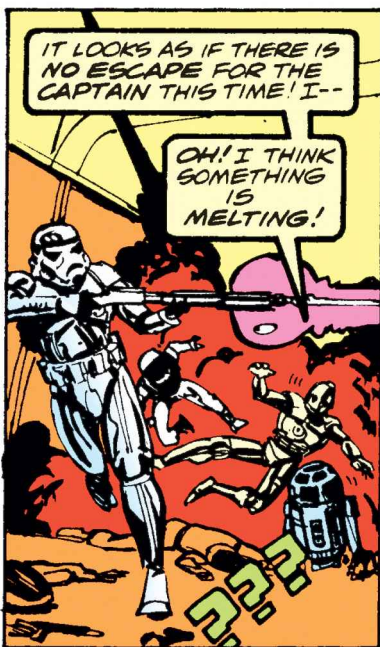
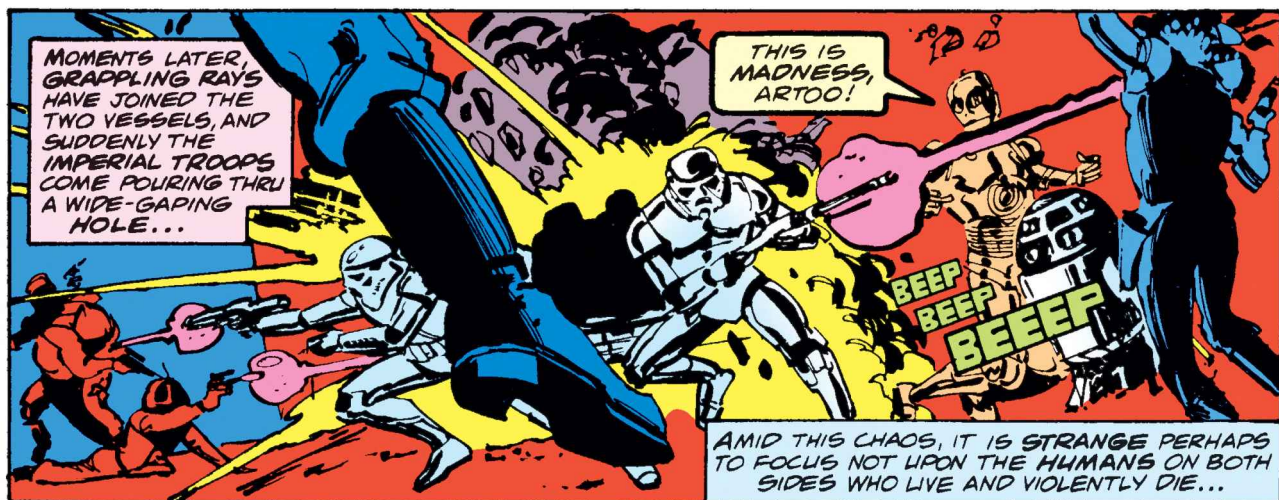
BUT, THAT
IS THE NEAR
FUTURE.

AT THIS
MOMENT:

ABOVE THE YELLOW PLANET
TATOOINE, A GIGANTIC
IMPERIAL STARSHIP PURSUES
A REBEL SPACECRAFT--ITS
DEADLY LASER BOLTS DISIN-
TEGRATE THE SMALLER SHIP'S
MAIN SOLAR FIN WITH A
SOULSEARING SHUDDER...!

MARIE SEVERIN,
COLORIST



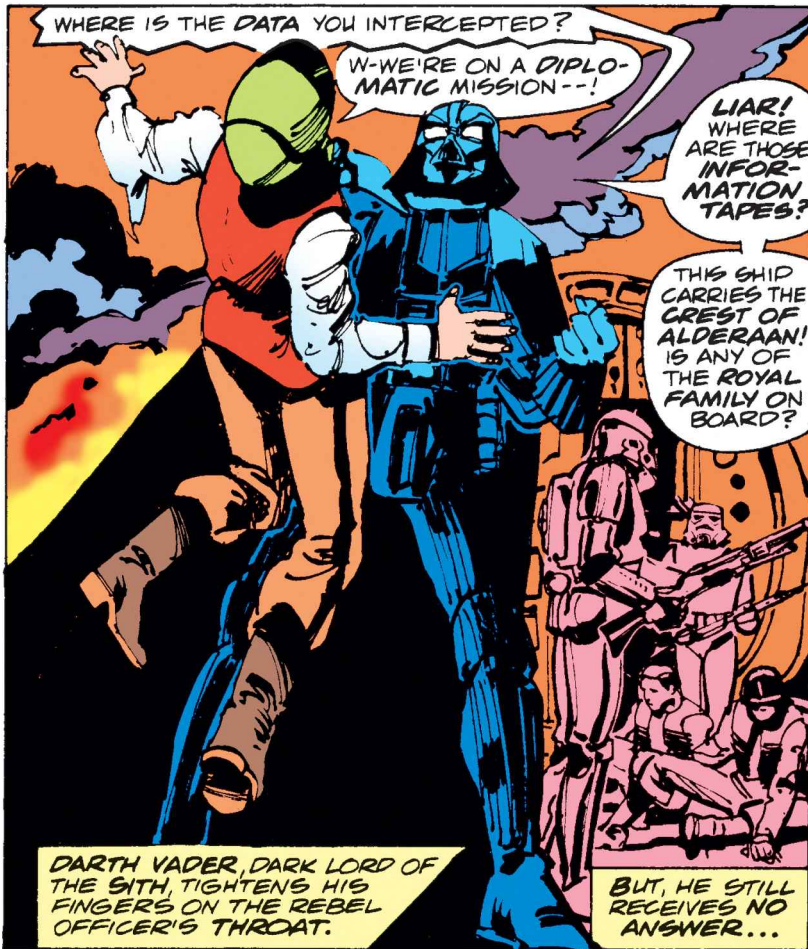




WHILE, ON THE WOUNDED STAR-SHIP...

LORD VADER! THE SHIP'S INFORMATION RETRIEVAL SYSTEM HAS BEEN WIPE CLEAN!

THEN THIS REBEL WILL TELL US WHAT WE NEED TO KNOW!



WHERE IS THE DATA YOU INTERCEPTED?

W-WE'RE ON A DIPLOMATIC MISSION--!

LIAR! WHERE ARE THOSE INFORMATION TAPES?

THIS SHIP CARRIES THE CREST OF ALDERAAN! IS ANY OF THE ROYAL FAMILY ON BOARD?

DARTH VADER, DARK LORD OF THE SITH, TIGHTENS HIS FINGERS ON THE REBEL OFFICER'S THROAT.

BUT, HE STILL RECEIVES NO ANSWER...



... UNLESS IT BE THE AWFUL, UNQUESTIONABLE FINALITY OF A SINGLE GRUESOME SNAPPING SOUND.

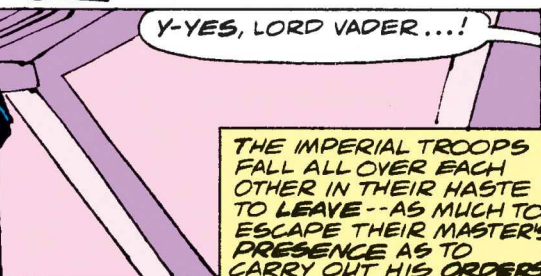
THE FOOL IS DEAD!

START TEARING THIS SHIP APART, PIECE BY PIECE, UNTIL YOU HAVE THOSE TAPES!



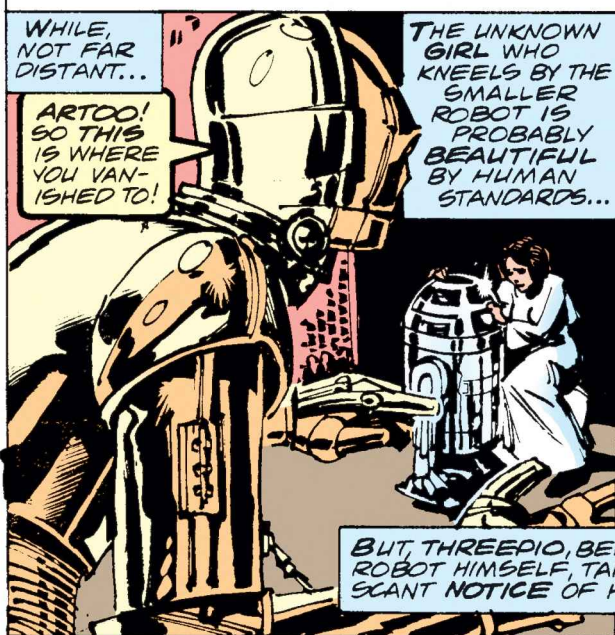
AND FIND THE PASSENGERS OF THIS VESSEL!

I WANT THEM--ALIVE!!



Y-YES, LORD VADER....!

THE IMPERIAL TROOPS FALL ALL OVER EACH OTHER IN THEIR HASTE TO LEAVE--AS MUCH TO ESCAPE THEIR MASTER'S PRESENCE AS TO CARRY OUT HIS ORDERS.

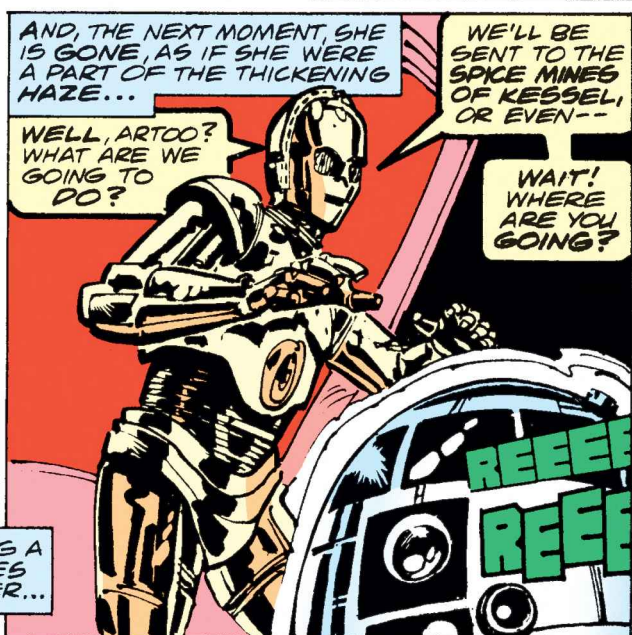


WHILE, NOT FAR DISTANT...

ARTOO! SO THIS IS WHERE YOU VANISHED TO!

THE UNKNOWN GIRL WHO KNEELS BY THE SMALLER ROBOT IS PROBABLY BEAUTIFUL BY HUMAN STANDARDS...

BUT, THREEPIO, BEING A ROBOT HIMSELF, TAKES SCANT NOTICE OF HER...



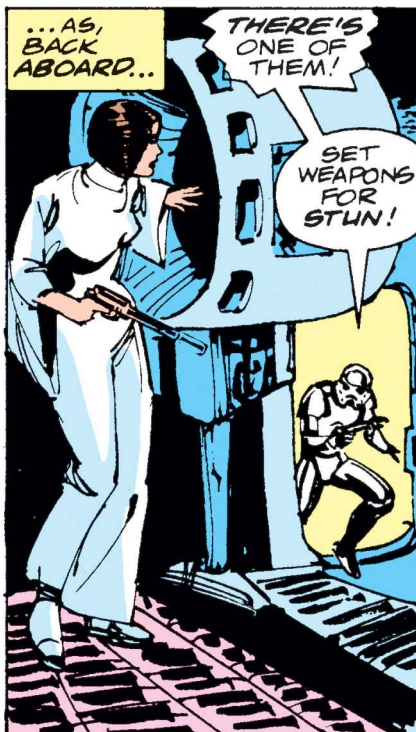
AND, THE NEXT MOMENT, SHE IS GONE, AS IF SHE WERE A PART OF THE THICKENING HAZE...

WELL, ARTOO? WHAT ARE WE GOING TO DO?

WE'LL BE SENT TO THE SPICE MINES OF KESSEL, OR EVEN--

WAIT! WHERE ARE YOU GOING?

REEEE
REEEE



WHILE, ON TATOOINE
(CITY: ANCHORHEAD)...

I'VE TOLD YOU KIDS
TO SLOW DOWN!

SHREEE

HEY, CAMIE--
DID I HEAR A
YOUNG NOISE
BLAST THRU
HERE?

IT WAS JUST
WORMIE ON
ANOTHER
RAMPAGE,
FIXER.

SHAPE IT UP,
YOU TWO! I--
BIGGS!

WHEN DID YOU GET BACK?

JUST NOW!
I THOUGHT
YOU'D BE HERE
--CERTAINLY
DIDN'T EXPECT
YOU TO BE OUT
WORKING!

HEY, WHAT
HAPPENED?
DIDN'T YOU
GET YOUR
COMMISS-
SION?

WHY, UH--OF COURSE
I GOT IT! SIGNED
ABOARD THE RAND
ECLIPTIC LAST WEEK.

FIRST MATE
BIGGS
DARKLIGHTER
AT YOUR
SERVICE!

WAIT! I ALMOST
FORGOT--

THERE'S A
BATTLE
GOING
ON--
RIGHT
HERE IN
OUR
SYSTEM!

COME
AND
LOOK!

NOT
AGAIN!
FORGET IT,
BIGGS--
HE'S
ALWAYS--

NO, I
MEAN IT.
COME ON.

UP THERE! CAN YOU
SEE--?

THAT'S NO BATTLE
HOT-SHOT. THEY'RE
JUST SITTING
THERE.

PROBABLY A
FREIGHTER-
TANKER
REFUELING.

BUT, THERE
WAS A LOT OF
FIRING EARLIER....!

I KEEP TELLING YOU,
WORMIE-- THE REBEL-
LION'S A LONG WAY
FROM HERE; I DOUBT
IF THE EMPIRE
WOULD EVEN FIGHT
TO KEEP THIS
SYSTEM.

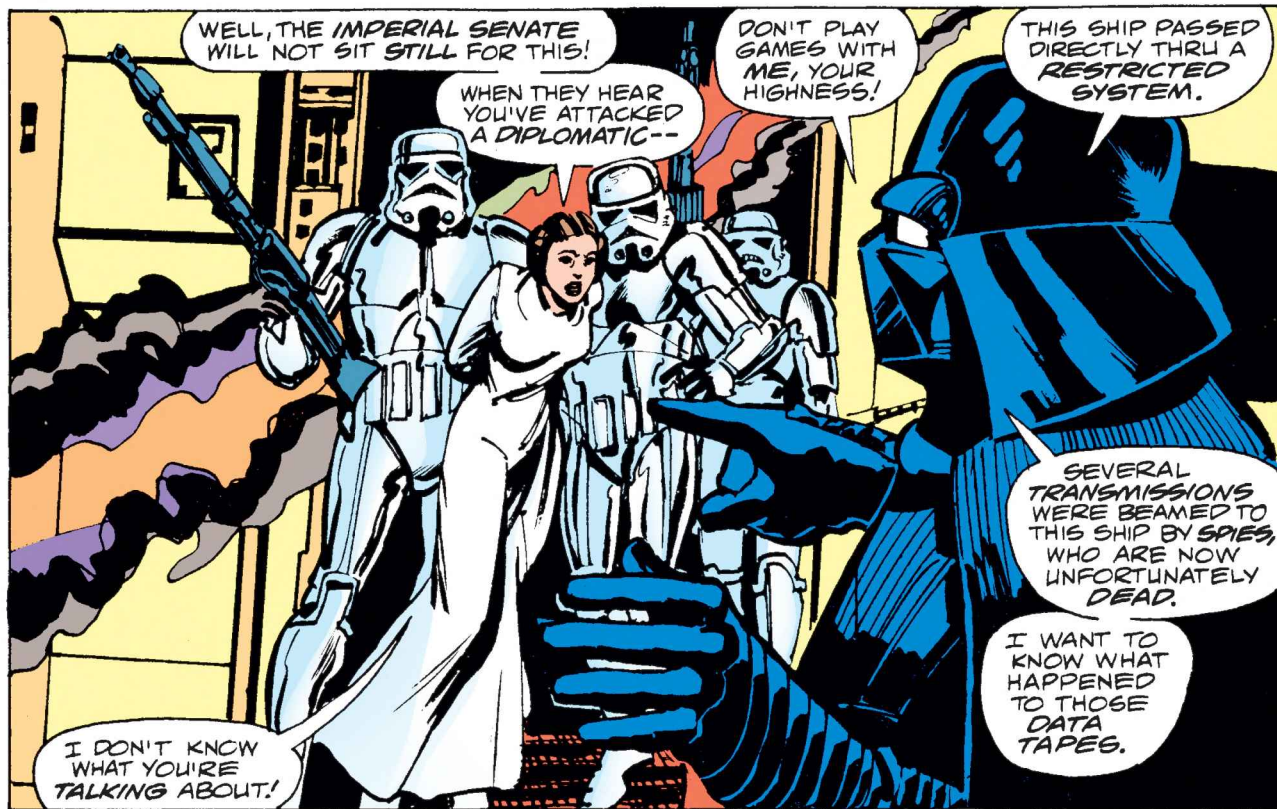
BELIEVE ME,
LUKE--THIS
PLANET IS A
BIG HUNK OF
NOTHING!



WHILE,
OUT IN
SPACE...

LORD VADER!

I SHOULD HAVE
KNOWN -- ONLY
YOU COULD BE
SO BOLD!



WELL, THE IMPERIAL SENATE
WILL NOT SIT STILL FOR THIS!

WHEN THEY HEAR
YOU'VE ATTACKED
A DIPLOMATIC--

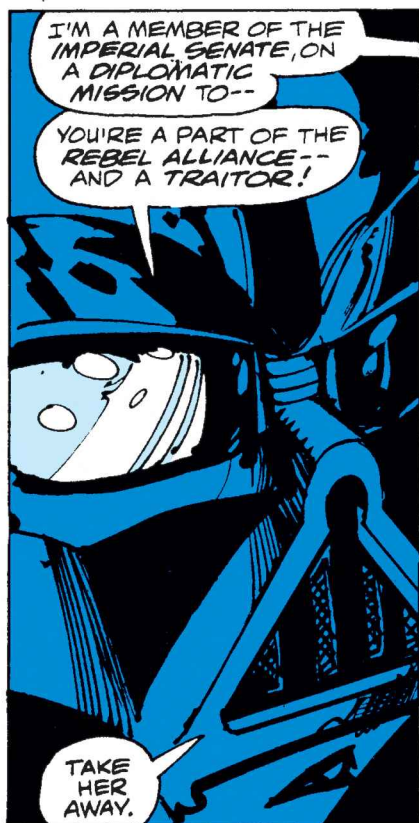
DON'T PLAY
GAMES WITH
ME, YOUR
HIGHNESS!

THIS SHIP PASSED
DIRECTLY THRU A
RESTRICTED
SYSTEM.

SEVERAL
TRANSMISSIONS
WERE BEAMED TO
THIS SHIP BY SPIES,
WHO ARE NOW
UNFORTUNATELY
DEAD.

I WANT TO
KNOW WHAT
HAPPENED
TO THOSE
DATA
TAPEES.

I DON'T KNOW
WHAT YOU'RE
TALKING ABOUT!



I'M A MEMBER OF THE
IMPERIAL SENATE, ON
A DIPLOMATIC
MISSION TO--

YOU'RE A PART OF THE
REBEL ALLIANCE--
AND A TRAITOR!

TAKE
HER
AWAY.



SHE SHOULD BE DESTROYED,
LORD VADER.

MY DUTY
IS TO FIND THE REBELS'
HIDDEN FORTRESS,
COMMANDER.

SHE IS MY
ONLY LINK TO
DISCOVERING ITS
LOCATION-- AND
I INTEND TO
USE IT.

MEANWHILE, SEND A
DISTRESS SIGNAL--CALL
IT A METEORITE STORM--

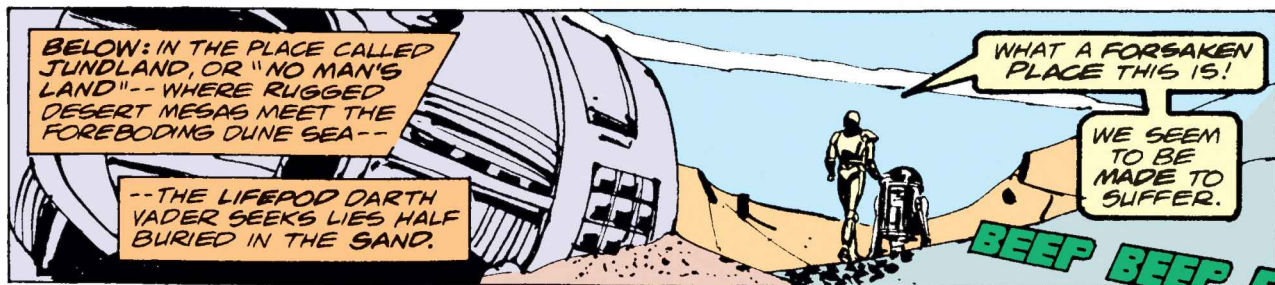


VAPORIZE THIS SHIP;
DON'T LEAVE ANYTHING.

THEN,
INFORM HER
FATHER AND
THE SENATE
THAT ALL
ABOARD WERE
KILLED.

I'VE BEEN
INFORMED
THAT A
REPAIR
POD WAS
SOMEHOW
JETTERED
DURING THE
FIGHTING.

THE DATA TAPEES MUST
BE HIDDEN IN IT-- SO SEND
A DETACHMENT DOWN TO
RETRIEVE THEM, WITHOUT
ATTRACTING ATTENTION.





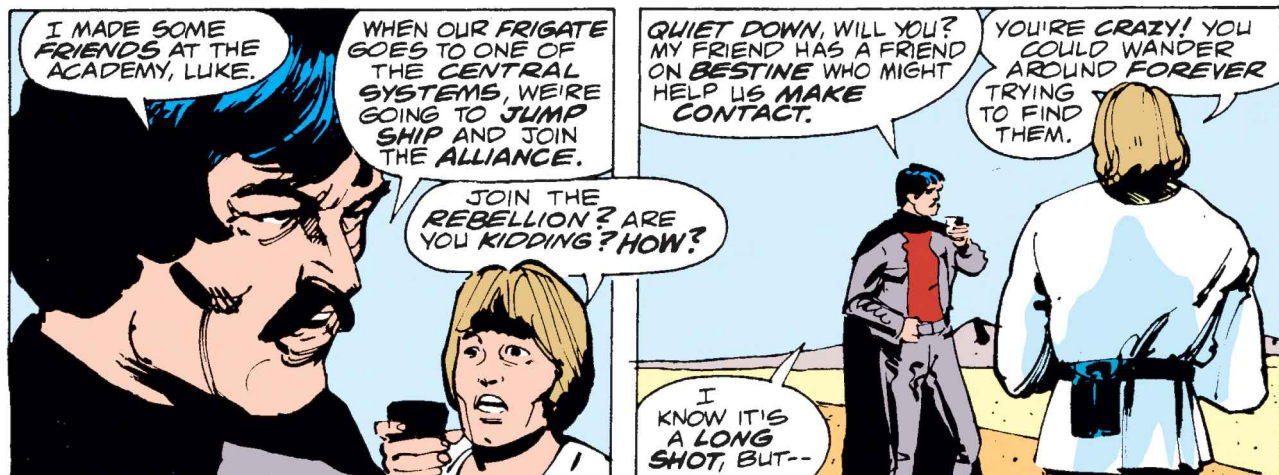
THINGS HAVEN'T BEEN THE SAME SINCE YOU LEFT TATOOINE, BIGGS.

LUKE--I SHOULDN'T TELL YOU THIS, BUT YOU'RE THE ONLY ONE I CAN TRUST.

IT'S BEEN SO... QUIET.

AND, IF I DON'T COME BACK--I WANT SOMEBODY TO KNOW--!

WHAT'RE YOU TALKING ABOUT?



I MADE SOME FRIENDS AT THE ACADEMY, LUKE.

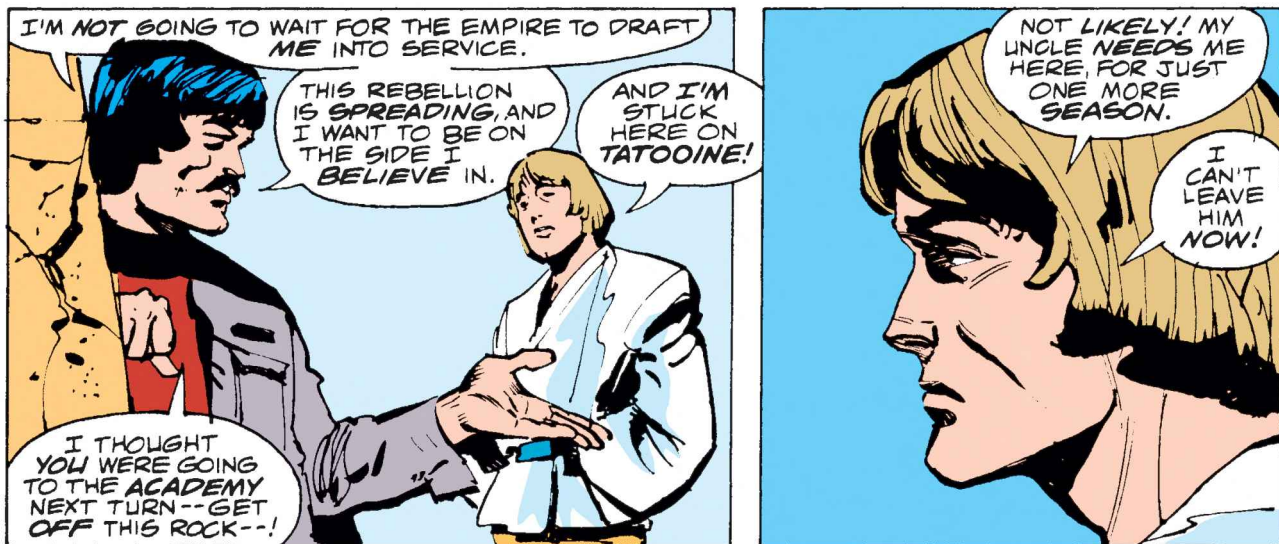
WHEN OUR FRIGATE GOES TO ONE OF THE CENTRAL SYSTEMS, WE'RE GOING TO JUMP SHIP AND JOIN THE ALLIANCE.

QUIET DOWN, WILL YOU? MY FRIEND HAS A FRIEND ON BESTINE WHO MIGHT HELP US MAKE CONTACT.

YOU'RE CRAZY! YOU COULD WANDER AROUND FOREVER TRYING TO FIND THEM.

JOIN THE REBELLION? ARE YOU KIDDING? HOW?

I KNOW IT'S A LONG SHOT, BUT--



I'M NOT GOING TO WAIT FOR THE EMPIRE TO DRAFT ME INTO SERVICE.

THIS REBELLION IS SPREADING, AND I WANT TO BE ON THE SIDE I BELIEVE IN.

AND I'M STUCK HERE ON TATOOINE!

I THOUGHT YOU WERE GOING TO THE ACADEMY NEXT TURN--GET OFF THIS ROCK--!

NOT LIKELY! MY UNCLE NEEDS ME HERE, FOR JUST ONE MORE SEASON.

I CAN'T LEAVE HIM NOW!



WHAT GOOD IS ALL YOUR UNCLE'S WORK, IF HE ENDS UP MERELY A TENANT SOON--SLAVING AWAY FOR THE GREATER GLORY OF THE EMPIRE?

WELL, I'VE GOT TO GO...I'M LEAVING IN THE MORNING.

THEN I GUESS I WON'T SEE YOU...

MAYBE SOMEDAY, I'LL KEEP A LOOKOUT.

TAKE CARE OF YOURSELF, BIGGS. YOU'LL ALWAYS BE THE BEST FRIEND I'VE GOT!

WHILE, IN A SOULLESS IMPERIAL CONFERENCE ROOM, SOMEWHERE IN THE GALAXY...

...I TELL YOU, DARTH VADER HAS GONE TOO FAR!

THIS SITH LORD SENT BY THE EMPEROR WILL BE OUR UNDOING.

THE REBEL ALLIANCE IS MORE DANGEROUS THAN YOU REALIZE!

YOU'RE A FOOL, ADMIRAL MOTTI!

DANGEROUS TO YOUR STARFLEET, COMMANDER TAGGE-- NOT TO THIS BATTLE-STATION!

THE REBELLION WILL CONTINUE TO GAIN SUPPORT IN THE IMPERIAL SENATE, AS LONG AS--

THE IMPERIAL SENATE IS NO LONGER OF ANY CONCERN TO US, GENTLEMEN.

IT'S GRAND MOFF TARKIN-- AND DARTH VADER!

I HAVE JUST RECEIVED WORD THAT THE EMPEROR HAS DISSOLVED THE COUNCIL-- PERMANENTLY.

THE LAST REMNANTS OF THE OLD REPUBLIC HAVE BEEN SWEEPED AWAY.

THE REGIONAL GOVERNORS NOW HAVE DIRECT CONTROL OVER THEIR TERRITORIES.

IMPOSSIBLE! HOW WILL THE EMPEROR MAINTAIN CONTROL WITHOUT THE BUREAUCRACY?

FEAR WILL KEEP THE LOCAL SYSTEMS IN LINE-- FEAR OF THIS BATTLE-STATION WHICH NEARS COMPLETION.

AND WHAT OF THE REBELLION, GOVERNOR TARKIN?

IF THE REBELS HAVE OBTAINED A COMPLETE TECHNICAL READ-OUT OF THIS BATTLE-STATION, IT IS POSSIBLE-- HOWEVER, UNLIKELY-- THAT THEY MIGHT FIND A WEAKNESS AND EXPLOIT IT.

THE TECHNICAL DATA YOU REFER TO WILL SOON BE BACK IN OUR HANDS.

ANY ATTACK MADE AGAINST THIS STATION BY THE REBELS WOULD BE A **USELESS GESTURE**, NO MATTER WHAT TECHNICAL DATA THEY'VE OBTAINED.

THIS **BATTLE STATION** IS NOW THE **ULTIMATE POWER** IN THE **UNIVERSE!**

DON'T BECOME TOO PROUD OF THIS TECHNOLOGICAL **TERROR** YOU'VE CREATED, ADMIRAL **MOTTI**.

THE ABILITY TO DESTROY A PLANET IS INSIGNIFICANT NEXT TO THE **COSMIC FORCE!**

DON'T TRY TO FRIGHTEN US WITH YOUR **SORCERER'S WAYS**, LORD **VADER!**

YOUR SAD DEVOTION TO THAT ANCIENT **RELIGION** HASN'T HELPED YOU CONJURE UP THOSE **STOLEN DATA TAPES---**

--OR ENABLED YOU TO FIND THE **REBELS' HIDDEN FORTRESS.**

WHY, I HAVE TO LAUGH--AH--
--CHOKES--
--CAN'T BREATHE--
--I--

I FIND YOUR LACK OF FAITH **DISTURBING.**

ENOUGH OF THIS! **VADER--RELEASE HIM!**

THIS **BICKERING** IS **POINTLESS.**

LORD **VADER** WILL FIND THE LOCATION OF THE **REBEL FORTRESS** BY THE TIME THIS STATION IS **OPERATIONAL.**

THEN, WE WILL **CRUSH** THE **REBELLION** WITH **ONE SWIFT STRIKE!**

AND, BACK ON **TATOOINE**, ABOARD THE **LUMBERING SAND-CRAWLER** OF THE **DESERT-DWELLING JAWAS...**

WILL THIS **NEVER END?**

WAKE UP, **ARTOO!** WAKE UP!

WE'VE STOPPED! WE'RE **DOOMED!**

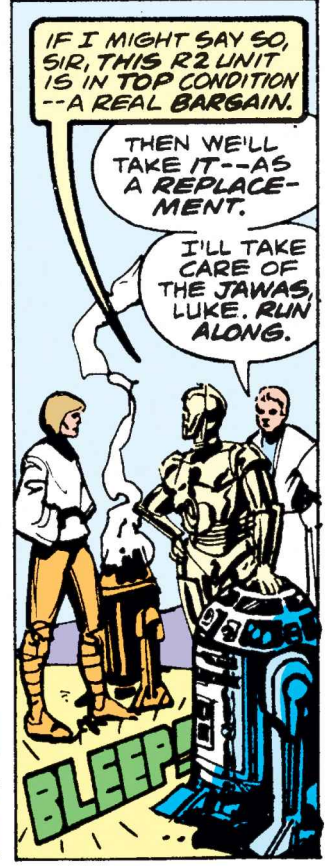
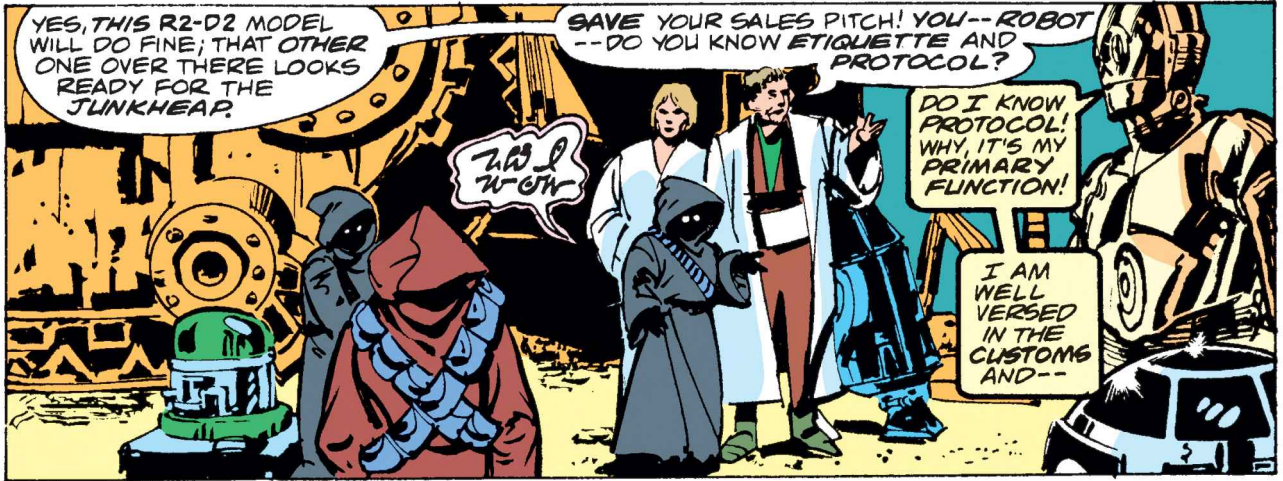
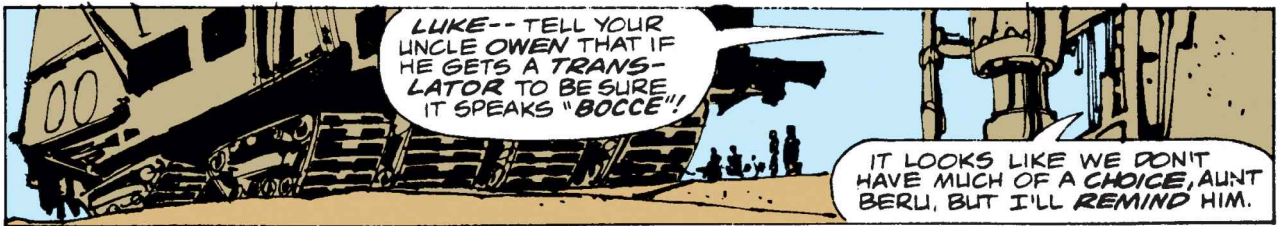
DO YOU THINK THE **JAWAS** WILL MELT US DOWN?

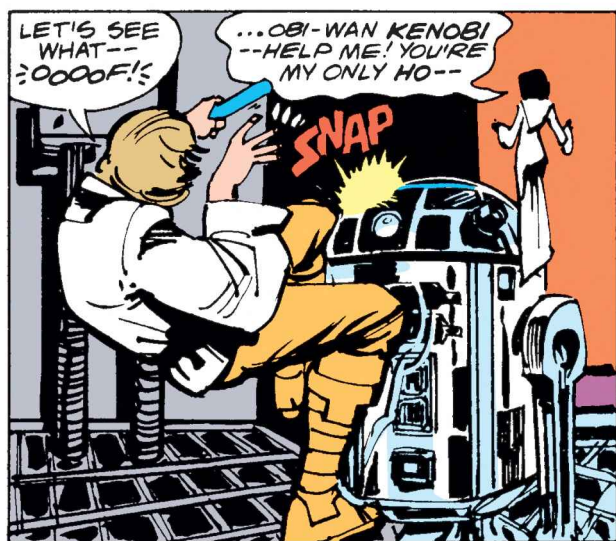
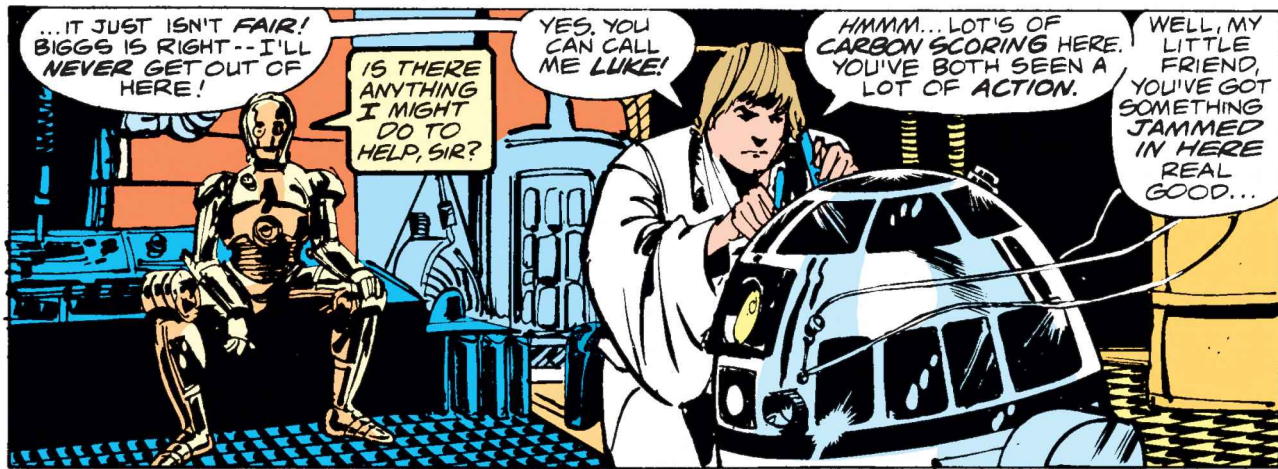
YOU'RE A **GREAT COMFORT.**

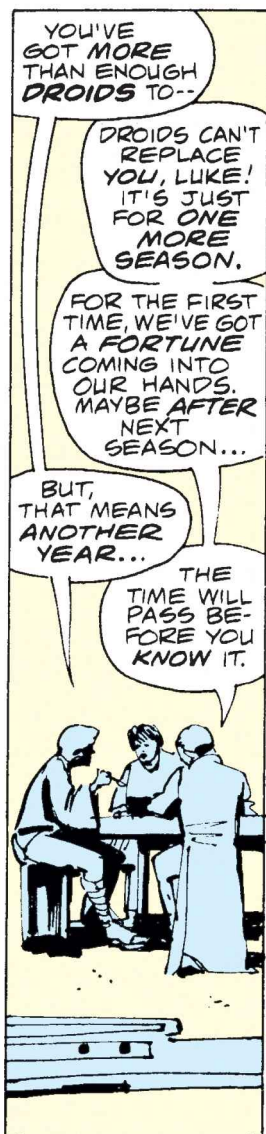
SUDDENLY, THROUGH AN **OPENING HATCH**, **BLINDING WHITE LIGHT** FILLS THE CHAMBER...

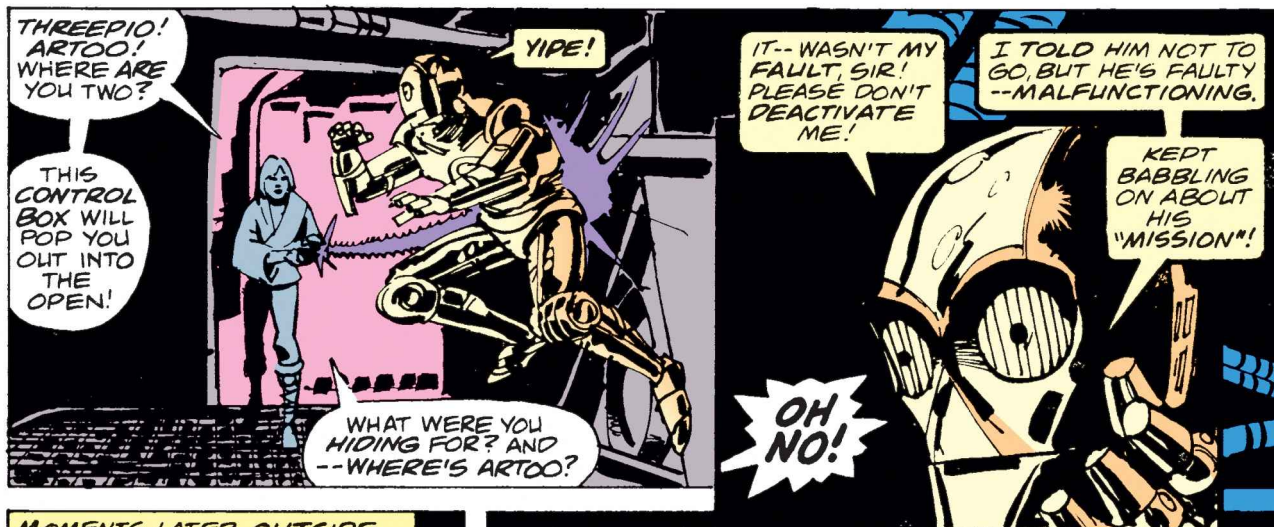
THEY WANT US TO **GO OUTSIDE.**

I WAS **RIGHT!** WE ARE **DOOMED!**









THREPIO!
ARTOO!
WHERE ARE
YOU TWO?

THIS
CONTROL
BOX WILL
POP YOU
OUT INTO
THE OPEN!

YIPE!

IT-- WASN'T MY
FAULT, SIR!
PLEASE DON'T
DEACTIVATE
ME!

I TOLD HIM NOT TO
GO, BUT HE'S FAULTY
--MALFUNCTIONING.

KEPT
BABBLING
ON ABOUT
HIS
"MISSION"!

OH
NO!

WHAT WERE YOU
HIDING FOR? AND
--WHERE'S ARTOO?

MOMENTS LATER, OUTSIDE...

NO SIGN OF HIM,
EVEN WITH THESE
ELECTRO-
BINOCULARS!

UNCLE OWEN'S
GOING TO
KILL ME FOR
THIS.

BEGGING
YOUR
PARDON,
SIR...BUT
CAN'T WE
GO AFTER
HIM?

NOT AT NIGHT! IT'S TOO
DANGEROUS WITH ALL
THE SANDPEOPLE
AROUND. BUT, COME
MORNING WE'LL--

LUKE! YOU
ABOUT
FINISHED
WITH THOSE
DROIDS?

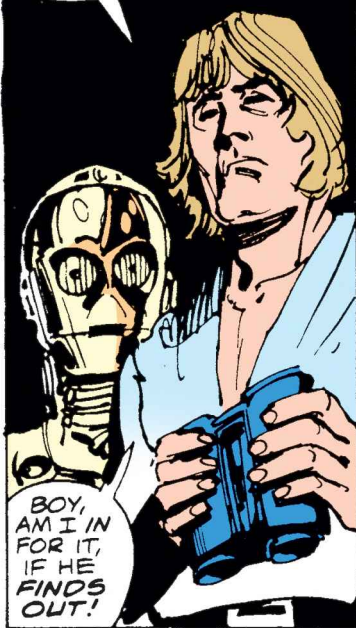
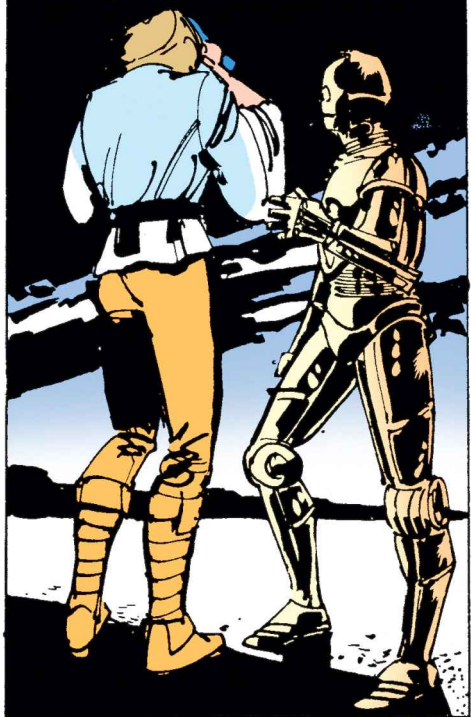
BE
THERE IN
A MINUTE,
UNCLE
OWEN!

BOY,
AM I IN
FOR IT,
IF HE
FINDS
OUT!

THAT
LITTLE
R2 DROID
IS GOING
TO GET
ME INTO
A LOT OF
TROUBLE!

HE EXCELS
AT THAT, SIR.

THESE ASTROD
DROIDS ARE
GETTING TOO
MUCH FOR ME;
EVEN I CAN'T
UNDERSTAND
THEIR LOGIC
AT TIMES.

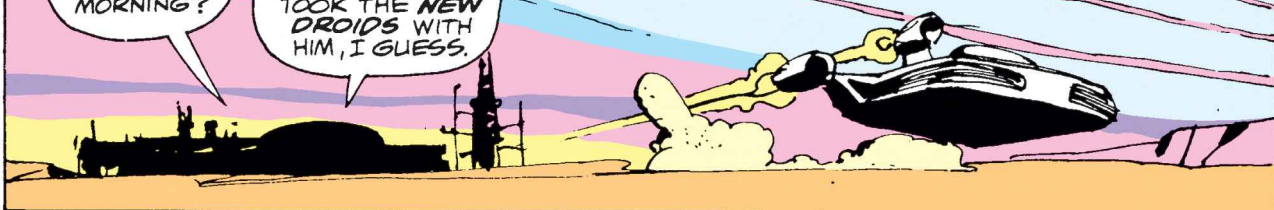


HOURS LATER, AS DAWN SLOWLY CREEPS OVER THE SPARSE BUT SPARKLING OASIS WHICH IS OWEN LAR'S HOMESTEAD...

BERU, HAVE
YOU SEEN
LUKE THIS
MORNING?

HE GOT TO
WORK EARLY--
TOOK THE NEW
DROIDS WITH
HIM, I GUESS.

WELL, HE'D BETTER HAVE THOSE CONDENSING
UNITS ON THE SOUTH RIDGE BY MIDDAY-- OR
THERE'LL BE HELL TO PAY!



MEANWHILE,
SOME DIS-
TANCE AWAY,
FOUR
IMPERIAL
STORM-
TROOPERS
MILL
ABOUT A
FAMILIAR
FORM: A
HALF-
BURIED
LIFE-
POD...!



THIS IS THE
ONE! BUT, THERE
ARE NO DATA
TAPES HERE,
SIR!

IF ONLY WE
KNEW WHO
WAS IN
THAT POD
WHEN IT--

HOLD
IT!

THIS SMALL
PIECE OF
METAL I
FOUND IN
THE SAND--!



DROIDS!



...OLD
BEN KENOBI
LIVES OUT IN
THIS DIRECTION
SOMEWHERE,
THREEPIO...

BUT, I
DON'T SEE
HOW ARTOO
COULD HAVE--

AS THE TINY
LANDSPEEDER
GLIDES ACROSS
THE DESERT
FLOOR, ITS
OCCUPANTS
ARE UNAWARE
OF A DEADLY
LASER RIFLE
BEING AIMED
AT THEM...



MOMENTS, LATER,
FOLLOWING A HEATED
ARGUMENT IN THEIR
BARBARIC TONGUE,
THE TWO SAND-
PEOPLE--OR TUSKEN
RAIDERS AS THEY'RE
SOMETIMES CALLED--
ARE SCURRYING OVER
THE ROCKY TERRAIN...

...TOWARD THEIR
TWO ENORMOUS
BANTHAS, TETHERED
NEARBY.



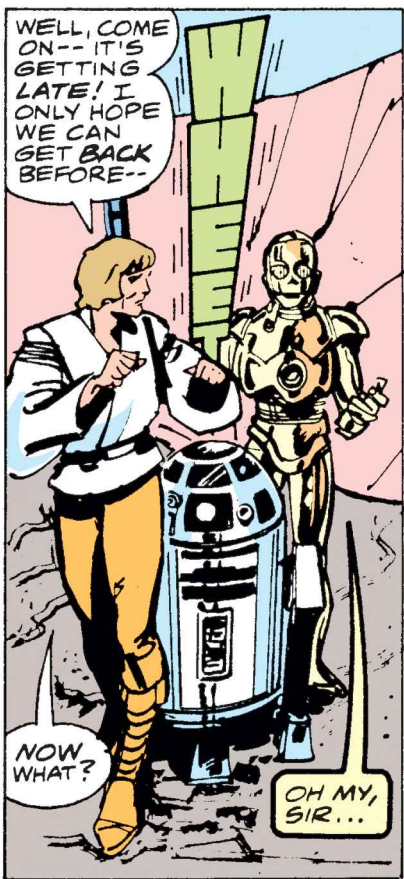
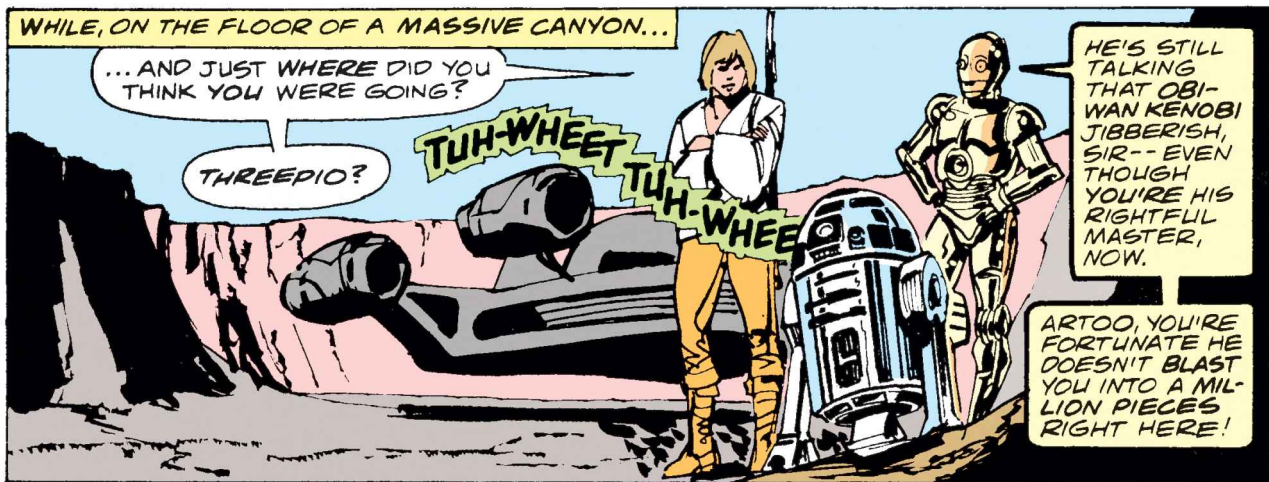
MOUNTING THE ELE-
PHANTINE CREATURES,
THEY RIDE OFF DOWN
THE RUGGED BLUFF
--IN OMINOUS
SILENCE.

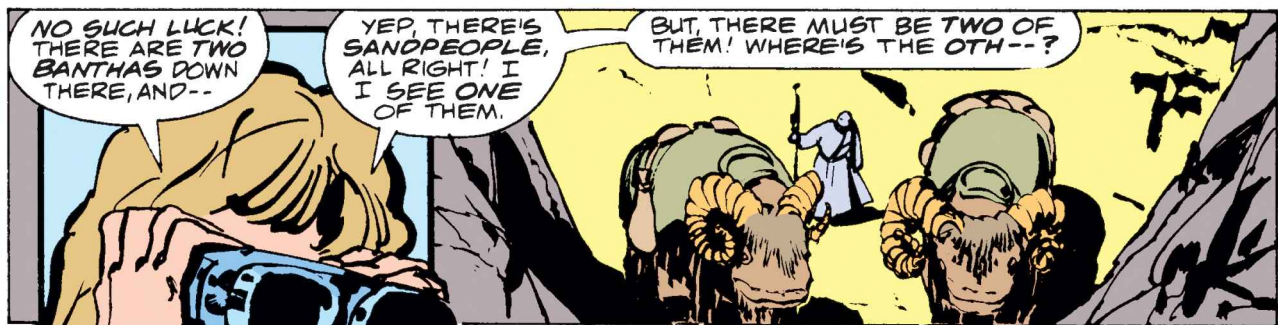


WAIT! THERE'S SOMETHING
DEAD AHEAD ON THE
SCANNER!

LOOKS LIKE
OUR DROID!
HIT IT,
THREEPIO!

...AND OF
ANOTHER'S HAND, WHICH
GRASPS THE GUN BE-
FORE IT CAN BE FIRED!





NO SUCH LUCK!
THERE ARE TWO
BANTHAS DOWN
THERE, AND--

YEP, THERE'S
SANDPEOPLE,
ALL RIGHT! I
I SEE ONE
OF THEM.

BUT, THERE MUST BE TWO OF
THEM! WHERE'S THE OTH--?

--AND ONLY HIS LASER
RIFLE, NOW SMASHED
TO BITS, PREVENTS
LUKE SKYWALKER'S
SKULL FROM BEING
THE SAME!

IN SECONDS, LUKE IS FORCED
BACKWARD, TILL HE STAGGERS
AT THE EDGE OF A
DEEP CREVICE!



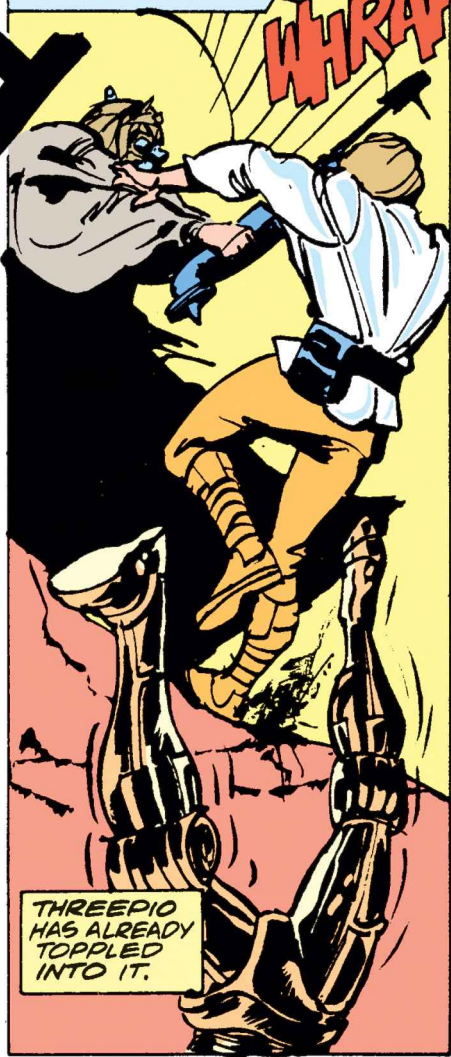
SIR!
LOOK
OUT!

YEEOW!

SUDDENLY, A
GRUESOME
TUSKEN
RAIDER
LOOMS ABOVE
THE STARTLED
LAD--



THE GADERFFII
OF THE SAND-
PEOPLE IS A
FORMIDABLE
WEAPON!



THREEPIO
HAS ALREADY
TOPPLED
INTO IT.



AND NOW, THE
SINISTER RAIDER
TOWERS ABOVE
THE TERRIFIED
BOY--LAUGHING
HIS HORRIBLE,
INHUMAN
LAUGH--

--HIS DREADED
AXE-BLADE
POISED TO
KILL!

NEXT ISSUE:
ON TO
ALDERAAN!

**STAR
WARS**™

THE ULTIMATE SPACE-FANTASY

A Six-Issue Prospectus On A Startling Piece of Cinema

Six years ago, George Lucas, the creator of *American Graffiti*, began his first draft of the script of a film that is certain to become a milestone in the space fantasy genre.

Thus, it is perhaps appropriate that Marvel Comics is going to take six monthly issues of this STAR WARS comic-magazine to adapt the movie into illustrated form. Anything less than approximately a hundred pages would be too little to do it justice.

Still, just to familiarize you with the territory, including a few terms new to those unfamiliar with interstellar warfare, we thought it'd be best to give you this brief overview of the story, the characters, and the people behind it. Read it carefully, 'cause there might be a quiz at the end of the sixth issue:

Through thousands of light-years come the amazing exploits of hero Luke Skywalker and his friends, flesh-and-blood space pilots and mechanical robots, as they battle numerous villains and creatures in a massive Galactic Civil War. This story has no relationship to Earth time and space. It occurs in other solar systems in another galaxy and could be happening in the future, the past, or even the present.

Young Luke Skywalker is accompanied by his robot companions R2-D2 and C-3PO (more familiarly known as Artoo and Threepio)—the tough starpilot Han Solo—the seven-foot, fur-covered Wookiee named Chewbacca—and the venerable old warrior, Ben Kenobi.

Three different worlds become settings for the series of fabulous adventures and thrills. They travel from the large arid planet Tatooine to the huge man-made planet destroyer, Death Star, and finally arrive on the dense jungle-covered fourth moon of Yavin.

Director/writer George Lucas has created a majestic visual experience of extraordinary worlds. This Panavision Technicolor motion picture, to be released in late May of this year, is produced by Gary Kurtz for Twentieth Century-Fox release and was made on locations in Tunisia and at EMI Elstree and Shepperton Studios, London, over a 17-week schedule.

Lucas and Kurtz, the successful duo of the fantastically popular *American Graffiti*, have acquired an outstanding production team, including production designer John Barry of *A Clockwork Orange* fame and director of photography Gil Taylor of Alfred Hitchcock's *Frenzy* and Twentieth Century-Fox's 1976 hit, *The Omen*. A team with credentials!

John Stears, production special-effects supervisor in London (and Academy Award winner for the James Bond film *Thunderball*) designed the robots and land vehicles and planned the cataclysmic explosions. At a hidden warehouse in the United States, special-effects miniaturist John Dykstra took full advantage of new advances in computer-controlled stop-motion animation. Matte artist Peter Ellenshaw, Jr., carried on a great family tradition in a relatively unknown motion picture art form. John Barry was production designer, while veteran John Williams scored the music.

Other important production members include make-up expert Stuart Freeborn, who designed and made the ape costumes for 2001, and editors Marcia Lucas, Richard Chew, and Paul Hirsch.

And the stars of *Star Wars*?

Sir Alec Guinness stars as Ben (Obi-wan) Kenobi, Mark Hamill as Luke Skywalker, Harrison Ford (a featured player in *Graffiti*) as Han Solo, Carrie Fisher as Princess Leia Organa, and Peter Cushing (of *Frankenstein* fame and infamy) as Governor Moff Tarkin.

Others in the cast include Anthony Daniels, Kenny Baker,

Peter Mayhew, and Dave Prowse—though it's doubtful even their own families would recognize them in their alien get-ups.

Now the question: "Why did filmmaker George Lucas follow up a movie like *American Graffiti* with such a totally different film?"

Here's the reason, in his own words:

"I think that anyone who goes to the movies loves to have an emotional experience. It's basic—whether you're seven, seventeen, or seventy. The more intense the experience, the more successful the film.

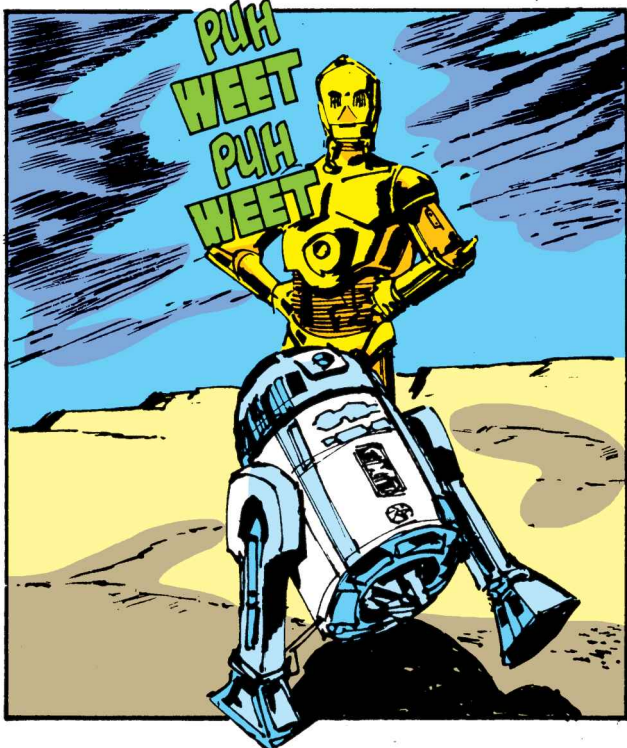
"I've always loved adventure films. After I finished *American Graffiti*, I came to realize that since the demise of the western, there hasn't been much in the mythological fantasy genre available to the film audience. So, instead of making 'isn't-it-terrible-what's-happening-to-mankind' movies, which is how I began, I decided that I'd try to fill that gap. I'd make a film so rooted in imagination that the grimness of everyday life would not follow the audience into the theatre. In other words, for two hours, they could forget.

"I'm trying to reconstruct a genre that's been lost and bring it to a new dimension so that the elements of space, fantasy, adventure, suspense, and fun all work and feed off each other. So, in a way, *Star Wars* is a movie for the kid in all of us."

With this multi-million-dollar Fox release slated to open in major theatres across the country in just a few short weeks—with a *Star Wars* novelization from Ballantine Books already rushing toward a second printing—and now, with the beginning of Marvel Comics' official adaptation by Roy Thomas (late of UNKNOWN WORLDS OF SCIENCE FICTION and a Skrull/Kree War or two himself) and Howard Chaykin (whose MONARK STARSTALKER and SOLOMON KANE for Marvel have shown he knows how to buckle a mean swash himself, in space or elsewhere)—

—well, it looks as if the time *has* come for STAR WARS, after all!

And it's *about* time!



A NEW HOPE

TOLD IN AN ALL-NEW WAY!



To celebrate the 40th anniversary of *Star Wars: Episode IV A New Hope*, a galaxy of comic-book stars — from Daniel Acuña to Chip Zdarsky — come together to present the legendary saga as you've never seen it before, across 48 stunning covers: The work of talents including Mark Brooks, Terry Dodson, Adi Granov, Stuart Immonen, Salvador Larroca, Ed McGuinness, Phil Noto, Chris Samnee and Leinil Francis Yu is accompanied by behind-the-scenes sketches and new text guiding you through Luke Skywalker's epic journey — from the deserts of Tatooine to joining the rebels as they take on the Empire's devastating Death Star! It doesn't stop there, as a bonus gallery of covers features all your favorite characters from *A New Hope*: Luke, Princess Leia, Han Solo, Chewbacca, R2-D2, C-3PO, Obi-Wan Kenobi and, of course, the deadly Darth Vader — as depicted by John Cassaday, Joe Quesada, Alex Ross, Skottie Young and more! Plus: insightful commentary from creators and the classic first issue of Marvel's original adaptation of *Star Wars*!



Collecting the *Star Wars* 40th Anniversary
Variant Covers, *Star Wars* (1977) #1 and more!

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